dance magazine

april 1953
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Pearl Lang

Capezio "shrinks" feet to order for new Broadway hit musical

"Hazel Flagg"

Weeks before the producers of the new musical show "Hazel Flagg" had their highly acclaimed opening at the Mark Hellinger Theatre last February they came to Capezio with a most unusual problem.

ACT I, Scene 5 called for a "Paris Gown" number in which a French coutourier parades his creations for Miss Flagg's approval on models garbed in gowns representing a wide variety of styles and nationalities.

The models, of course, were the *corps de ballet* and one of the dancers, Lillian Donau, had been chosen to "show" some particularly beautiful Chinese lounging pajamas. To heighten the illusion of realism it was essential to have Miss Donau's feet as diminutive as was formerly decreed by Oriental custom.

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News of Dance and Dancers.....

As we go to press . . .

Melissa Hayden, who has been with N.Y.C. Ballet since 1949 rejoins Ballet Theatre, meeting that company for the Covent Garden season in London, early July.

In Memoriam . . .

Serge Prokofieff, famed Russian composer whose latest ballet, "The Stone Flower" is now in rehearsal at the Bolshoi Theatre in Moscow, died in Russia on March 4th. He was 61. His "Classical Symphony", used by Tudor for "Gala Performance", is one of fifteen ballet scores by a master who also created seven symphonies, numerous orchestral works and many operas (including the popular "Love for Three Oranges"). Among his ballets best known to us are "Peter and the Wolf" and "Prodigal Son".

Quintet becomes Sextet . . .

The tour of N.Y.C. Ballet stars which was scheduled to start on March 13th has been postponed until April 6th because of booking complications. A change of personnel also set in and the company's personnel now is **Nora Kaye, Andre Eglevsky, Melissa Hayden, Hugh Laing, Diana Adams** and **Patricia Wilde.**

Gordon Pollak, youthful manager of the three week tour says: "It all started as a simple between-seasons project, but ballet being what it is, all of a sudden I discover I'm an impresario".

At the N.Y.C. Ballet

Besides **Todd Bolender's** "The Filly" and **Lew Christensen's** "Filling Station" N.Y.C. Ballet may present one or even two new **Jerome Robbins** ballets in its spring season, which starts May 5th . . . **Tanaquil LeClercq**, now in Milan, will be back to start rehearsals with the company on April 6th. Husband **George Balanchine** returns at the end of the month after completing the staging of "Baiser de la Fee" and the opera "L'Incoronazione di Poppea" for La Scala. . .

Beatrice Tompkins, a member of the N.Y.C. Ballet since its Ballet Society premiere in 1946, leaves a gap in the company as she steps out to do free lance acting and dancing. A featured rather then a stellar performer, her characterizations have always been intelligently defined and clearly projected, whether her role was the non-dancing Spectator in "Mother Goose" or the violently active leader of the demons in "Firebird". After appearing in Todd Bolender's choreography for City Center's production of "The Merchant of Venice" she dances next in **Job Saunder's** ballet on the April 12th program of the N.Y. Ballet Club.

B. de Rothschild Foundation . . .

Arrangements having finally been settled with Washington, the **B. de Rothschild Foundation** makes its initial dance presentation at the Alvin Theatre the weeks of April 13th and the following. Among the **Martha Graham** compositions to be shown will be a revival of "Letter to the World", with Graham in the role of Emily Dickinson and **Pearl Lang** as the Alter Ego; "Appalachian Spring", with the abovementioned performers alternating in the leading female role; "Night Journey" and "Canticle for Innocent Comedians". Works by **Jose Limon** include "La Malinche", "Visitation", and "Moor's Pavane". **Doris Humphrey** will be represented by a new, as yet untitled work to the music of the Mexican composer **Surnich**, "Night Spell" and the Mozart "Fantasy & Fugue in C Major and Fugue in C Minor". Pearl Lang's "Legend" and "Rites"; **May O'Donnell's** "Dance Sonata", **Merce Cunningham's** "16 Dances" and **Helen McGehee's** "La Intrusa" are also to be performed by the choreographers and their groups, with the exception of Doris Humphrey, whose compositions will be danced by the Limon Co. The orchestra will be conducted by **Simon Sadoff.**

Streetcar to Japan . . .

By April 25, the **Slavenska-Franklin Ballet** and **Alexandra Danilova** will have played 52 dates since their N.Y. engagement. The company returns to N.Y. from its tour, and then flies to Honolulu to perform for a week starting May 3rd. From there to Tokyo for a reception by the Mainchi newspapers, sponsors of the Japanese engagement. The Tokio opening on the 16th will be followed by four weeks of performances throughout Japan. Appearances in Australia and the Philippines are a possibility before the company returns for summer dates at Lewisohn Stadium and the Milwaukee Summer Concerts.

Ballet Theatre . . .

Local balletomanes will have an opportunity to see **Ballet Theatre** before it leaves for May to December European tour when it is at the Mosque Theatre in Newark on April 18. Chances are that the company will not dance in or around N.Y.C. again until the fall of '54, since a 6 month national tour is scheduled immediately following its return . . . The troupe flies to Naples on May 1st to open on the 4th. In Paris from May 12-31 there may be some old and new additions to its repertoire — **Marc Chagall** and **Leonide Massine** having indicated an interest in reviving "Aleko", and the latter also considering several additional ballets.

The **Ford Foundation** has invited Ballet Theatre to present a second ballet ("Rodeo" having gone off well) on Omnibus. **Janet Reed, Agnes de Mille, Lucia Chase, Yurek Lazowsky** and **Stanley Simmons** (recently of "Two's Company") do the honors with a March 22nd performance of Agnes de Mille's "Three Virgins and a Devil", which for television purposes becomes "Three Maidens and a Devil".

B'way News Notes . . .

Donald Saddler, west coast dancer who has been with Ballet Theatre, staged the dances for the Dallas Summer operettas, movie dancer and dance director, now becomes the newest important B'way choreographer as a result of his gay and witty work in the smash hit "Wonderful Town" . . . Although he is not listed in the program, **Jerome Robbins** contributed the homogeneous opening number . . .

"Carnival in Flanders", **Jack Cole** choreographing, assisted by **Ellen Ray**, due in N.Y. May 21st; "Can-Can", choreographed by **Michael Kidd** with **Meritt Thompson** assisting due April 23rd; "Me and Juliet", choreography by **Robert Alton** with **Ernie Flatt's** assistance, for mid-June.

Here and there . . .

Mary Ellen Moylan continues on at Ballet Theatre after temporary indecision.

S. Hurok leaves for London the end of April to settle details of the programming for **Sadler's Wells** in the U.S. this fall. Starting with four weeks in N.Y. the company follows with a four-month tour. At the moment the only definite program policy is that emphasis will be on full-length ballets with just one program of shorter numbers . . . The rumor of a Canadian visit by the **Festival Ballet** has not materialized . . . the new **Agnes de Mille Dance Theatre**, scheduled for a 25 week tour starting next October, will consist of a company of 50, including dancers, singers, and musicians. The dancers listed so far have in many cases danced in de Mille shows. They are: **Gemze de Lappe, James Mitchell, Lydija Franklin, Virginia Boslar, Evelyn Taylor, James Jamieson, Stanley Simmons, Dania Krupska, Bunty Kelly, Jean Houloose** and **Raimonda Orselli. Francoise Jareschi**, formerly musical director of Roland Petit's Ballets de Paris will hold the same position with this company. Repertoire, although it will have several excerpts from Broadway musicals, will also include a variety of dances to the music of Bach, Scarlatti, 16th Century folk tunes and American folk songs, — that is to say, a de Mille variety.

The second **Brandeis University Festival of the Creative Arts** will be held during the week of June 14, with Leonard Bern-

stein again in charge.

Serge Lifar's latest ballet for the Paris Opera, "Cinema", has a mythological setting where Hollywood is Olympus and Garbo, Chaplin and Dietrich appear as god-like personages representing, respectively, the eternal divine, tramp and vamp. The ballet, very well received by press and public, has a score by Louis Aubert **Mrs. Jean Babilee** (Nathalie Philippart) scheduled to have a baby . . . Associate Editor **Ann Barzel** has been invited to give a series of six lectures at the U. of Chicago on Understanding Theatre Dance, dancers and films to be used to illustrate . . . Another of DANCE Magazine's Associate Editors, **Francis Mason**, returns to the airwaves at 3:30 on April 4th for his weekly Saturday WNYC "Comments on the Dance World".

Two picture books . . .

Early next fall Putnam publishes a book of photos by **Paul Himmel**, with text by **Walter Terry**, which attempts to point out the "choreographic line" of different choreographers. Photographs will be of ballets in the repertoire of N.Y.C. Ballet, and will probably include works by Ashton, Balanchine, Robbins and Tudor . . . The Dance Mart publishes a book of **Walter E. Owen** photographs in May. It will be called "Ballerinas of the N.Y.C. Ballet". The opening essay is by **Charles Boultenhouse.**

Markova on TV . . .

Upon her early summer return from London **Alicia Markova** is scheduled to appear at the Robin Hood Dell, and also to film at least thirteen quarter hour TV shorts, in each of which she will perform a solo, act as mistress of ceremonies for occasional guests and narrate an informal commentary about the ballet and its stars. Charles Kebbe is producing the films as a result of a meeting arranged by fashion designer Nettie Rosenstein.

Postponed rehearsal . . .

Ruth Page, who traverses the Atlantic as if she were off to a suburb, is back in Chicago after a flying trip to Paris to choreograph "The Merry Widow" for Dolin's Festival Ballet. Rehearsals were interrupted when the company started its tour earlier than expected. She plans to meet the company in Ireland to complete the ballet, which is scheduled to premiere in London on June 9th.

Life and death . . .

We regret to announce that **Morris Beck**, who just last month went onto our masthead as a staff photographer, passed away on February 26th. Mr. Beck became interested in photographing dance as a result of the professional concert activities of his twin daughters Eva and Esta Beck . . . **Mr. and Mrs. Jose Greco** (Nila Amparo) announce the birth of a son, **Jose Luis** on Feb. 28th, 1953.

More here and there . . .

The Winnipeg Ballet, henceforth to be known as the **Royal Winnipeg Ballet** (by permission of Queen Elizabeth) is so far scheduled to appear in 20 mid-western U.S. cities next spring — Columbia Artists booking.

Jamie Bauer, Glen Tetley and resident choreographer **John Butler** will be the leading dancers in N.Y.C. Opera Co.'s new classic "Amahl and the Night Visitors". Six operas will have new choreography for the April season. The controversial "Bluebeard's Castle" with **Mary Hinkson** dancing, is again in the repertoire.

Paul Godkin will be in charge of dance and **Franz Allers** musical director at the State Fair Musicals in Dallas this summer.

Ada Veronova, one-time member of Ballet Theatre, becomes executive secretary at Aubrey Hitchins' new 56 St. studio . . . The April 5th Merry Go-Rounders' program will have a new **Bonnie Bird** work entitled "The Enchanted Baloons" . . . Ex-dancer **Rosa Munde** is back in N. Y., an able and experienced physiotherapist . . . **Pearl Primus** announces spring courses based on African and West Indian techniques . . .

Movie-wise . . .

Colette Marchand, whose acting in "Moulin Rouge" was a happy surprise, will be teamed with Jose Ferrer in another John Huston production — "Matador" — which is to be filmed in Spain . . . **Agnes de Mille** goes to Hollywood to choreograph her first movie dances for the initial full-length Cinerama film, Louis B. Mayer's production of "Paint Your Wagon" (which she also choreographed in the B'way original), with Alan Jay Lerner and Arthur Schwartz collaborating on the score . . . **Leslie Caron**, who in her spare time in Hollywood (which isn't very much) has been studying with **Carmelita Maracci** and **Paul Petroff**, was in town for the N.Y. opening of "Lili". Her contract with MGM runs for 7 years. Says she about DANCE Magazine, "It's so wonderful that we dancers have a marvelous magazine of our own".

News Notes . . .

Michael Kidd will fly to London to stage the dances for a London version of "Guys and Dolls" due to open there pre-Coronation . . . **Jose Greco** and Co. start a return engagement at the Waldorf Astoria on April 29 . . . the French version of "Pal Joey" in which **Roland Petit** was to have starred, is off . . . the New York Division of the Miss America Contest asks that young women between the ages of 18 and 25, talented, amateur or professional, who wish to join in the competition for the $25,000 Miss America Scholarship prizes, call Miss Jardame at Enright 9-1460 . . . The 58th St. Music Library exhibits 17 recent Cris Alexander photos of Martha Graham thru the month of April.

March winds . . .

Matti Haim gave four solo programs at Washington Irving High School. Each featured "The Vision of Peace" or "A Discourse with the Heavens", a solo dance drama in five parts, with lyrics by Matti Haim and music by Theodore Snyder . . . **Raymond Duncan** chanted "a ballad of his life in the world present" at Town Hall on the 4th . . . **Betty Lind**, who recently choreographed "One Touch of Venus" for an Equity Library Theatre production, did the same for "Finian's Rainbow" using a talented group of young dancers, including **Sonny Adams, John Costello, Murray Gitlin, Frank Glass, Iris Gottlieb, Marian Lawrence, Doreen Richardson** and featuring **Jacqueline Hairston** as Susan and **Donn Driver** as the Leprechaun . . . **Nina Youshkevitch** presented six of her dancers in an excerpt from "Impressions", music by Schumann, on TV's Stage a Number on the 18th.

School Project . . .

The Bennington College Dance Group, which has travelled more than 3,000 miles in a five week tour of over thirty engagements, won 1st prize ($250.00) in their March 12 appearance on Dumont's Wednesday night "Stage a Number", with "Jubilee", a composition composed by Carol Bondy, a member of the group. The tour is the result of Bennington's policy of a ten week non-resident term during every second school year, during which time the students attempt to attain practical training in their chosen professions. **William Bales** and **Letitia Evans** are the supervising dance faculty members. The company consists of **Carol Bondy, Yvonne Franz, Janet Gay, Martha Haskell, Harvey Lichtenstein, Ruth Leibling, Aileen Passloff, Carol Rubenstein, Frances Smith and Sibyl Totah**. . .

Around the Country . . .

Karen Conrad and **Pittman Corry**, whose story appears in this issue have flown to Louisville to choreograph "Dancers of Degas" for the March 15th performance of the Louisville Ballet . . . the **Dance Workshop** of Springfield, Ill. presented a demonstration-concert on Feb. 25 . . . Stage for Dancers resumes its activities from Aug. 20-Sept. 4 when its director, **Fred Berk**, directs activities at a dance camp in the Blue Ridge Mts. of N.C. . . The Michiana Summer Theatre dance department will be directed by **Laurent Novikoff** and **Sally**

(continued on page 69)

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April Calendar of Events N.Y.C.

Through April — **Photographic exhibit of folk dances of Yugoslavia**
New York Public Library, Music Library Branch

April 3, 10,17,&24 — **Ted Shawn Series of Lectures on "Delsartes"**
Ethnological Dance Center; 5:00 p.m.

April 5 — **Merry-Go-Rounders**
92nd St. YM-YWHA; 1:30 & 3:30 p.m. (2 performances)

April 11 — **Harriette Ann Gray & Group**
92nd St. YM-YWHA; 8:40 p.m.

April 12 — **Third Annual Choreographers Night (New York Ballet Club)**
Central Needle Trades H. S.; 8:30 p.m.

April 15 — **Mara & Cambodian Ballet**
92nd St. YM-YWHA; 8:40 p.m.

April 15 — **Merce Cunningham**
Bklyn Institute of Arts & Sciences: 8:30 p.m.

April 18 — **Judith Martin & Group**
92nd St. YM-YWHA; 8:40 p.m.

April 19 — **Walter Terry interviews Igor Youskevitch**
92nd St. YM-YWHA; 2:40 p.m.

April 19 — **Jerome Robbins, guest speaker New York Ballet Club**
Theatre Studio of the Dance, 3:00 p.m.

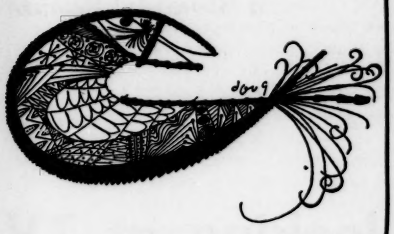
April 21 — **New Dance Group Presentations Workshop (Stage for Dancers)**
H. S. of Homemaking, Bklyn; 8:30 p.m.

April 23 — **Curtis James & Co.**
92nd St. YM-YWHA; 8:40 p.m.

April 25 **Dance Audition Winners' Concert**
92nd St. YM-YWHA; 8:40 p.m.

April 27 **Fred Berk's Workshop (Stage for Dancers)**
Henry St. Playhouse; 8:30 p.m.

April 29 **Dilit Kumar Roy & Indira Devi Dance & Music of India**
92nd St. YM-YWHA; 8:40 p.m.



On Tour

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7-12	Chicago, Ill.
13	Huntington, W. Va.
14-15	Richmond, Va.
16-18	Wilmington, Del.

Slavenska-Franklin Co.

Apr. 1	Pasadena, Cal.
2	San Bernardino, Cal.
3-4	San Diego, Cal.
6	Albuquerque, N. Mex.
8	Norman, Okla.
9	Tulsa, Okla.

Jose Limon & Co.

Apr. 1	Monte Vallo, Ala.

Ballet Theatre

Apr. 1	Minneapolis, Minn.
5	South Bend, Ind.
6	Fort Wayne, Ind.
8	Youngstown, Ohio
9	Pittsburgh, Pa.
10	Wheeling, W. Va.
11	Cincinnati, Ohio
13-14	Philadelphia, Pa.
15	Providence, R. I.
16	Hartford, Conn.
17	Perth Amboy, N. J.
17	Newark, N. J.

N. Y. C. Ballet Sextet

Apr. 4	Richmond, Va.
6	Atlanta, Ga.
8	Memphis, Tenn.
9	Little Rock, Ark.
10	Vicksburg, La.
11-12	New Orleans, La.
13	Mobile, Ala.
14	Pensacola, Fla.
15	Jackson, Miss.
17	Chattanooga, Tenn.
18	Louisville, Ky.
20	Detroit, Mich.
22	Rochester, N. Y.
24	White Plains, N. Y.

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a Monthly Feature

looking at TV

with Ann Barzel

At the TV rehearsal of "Five Gifts" for the Ford Foundation's "Omnibus" left to right: Jacques D'Amboise, Melissa Hayden, Carolyn George, Jillana, Patricia Wilde, Irene Larson and Yvonne Mounsey.

• Largest scale dance presentations on television in the past month were adaptations of two ballets, "The Five Gifts" (Omnibus — CBS — March 1) and "Swan Lake" (Kate Smith Show — NBC — March 5). Both were performed by dancers from New York City Ballet.

William Dollar's "Five Gifts" was given very much in the form it had at City Center. Some thought had been given to the possibilities of the new medium, but there was no real attempt at adapting it to TV or to having TV bring greater clarity to its meaning or enhance its design.

Obviously the idea was to present an existing ballet of suitable length with the least tampering or trouble possible. As such it was successful in bringing art-level dance to numerous viewers. Television also brought a feeling to the ballet of taking place in boundless space. Stars twinkled about the dancers, clouds billowed under foot. The fairy's long scarf fluttered into the lens and the "gifts" thereby materialized. Close-ups accented a gesture, a step, a character relationship.

That the choreographic material was the same as for the stage production does not mean it was without interest or value. The patterns of the first scene particularly, wherein the Youth was bound with long cord, made excellent screen design, and Dollar's dances for the leading character are good ballet in any dimension.

The viewer who had never seen "The Five Gifts" with benefit of program notes, was for the most part in the dark as to which Gift was at any time gratifying the Youth, — aside from the "call" of Fame there was little clear material to identify each. Todd Bolender danced the role of the Youth excellently and Melissa Hayden, whose frequent appearances on television have made her one of the nation's best known ballerinas, was a radiant Fairy.

Miss Hayden's most beautiful dancing in many weeks was in the role of the Swan Queen in the repetition of Kate Smith's show of the abbreviated "Swan Lake." The arrangement, was credited to Andre Eglevsky and considering the format and type program for which it was tailored, it was a good job — though not necessarily a good "Swan Lake."

Having presented this same arrangement some weeks ago they might have put a kinescope over on us, but this wasn't, for it proved to be a much improved performance for both principals and the small corps.

An attractive pair of dancers who have been doing consistently good work for some time are Diane Sinclair and Kenneth Spaulding. They appear frequently on Paul Winchell's What's My Name show (NBC-Monday evenings). To original music by John Gart they usually open in a domestic scene and then dance into a fantasy situation — dropping back to reality for the finish. Miss Sinclair is often quite successfully dramatic. The dancing of this duo is of an eclectic variety that utilizes the vocabularies of several schools with a predominance of the large free movements identified as "commercial modern".

On Feb. 2 Miss Sinclair was a pent-up female in an immense cage. She danced all over the furniture with her frustrating man. The Feb. 16 episode was more relaxed. Faced by an inattentive husband pipe-smoking behind his newspaper the little wife went off in a day dream in which she was a Medieval Lady Fair for whom her man in tights and doublet dueled with a lion-headed man (the lion-head resembled hubby's pipe bowl.) A striking clock called her back home and having been cherished in a dream, the young wife was presumably happy to find her hus-

band in horn-rimmed glasses and dressing-gown back behind his paper.

"Moulin Rouge" has set off a hundred cancans in every type of entertainment. Television dotes on the cancan, because the camera can be so tricky in showing closeups of a black silk leg writhing in a froth of ruffles. Best cancan of the month was the one Tony Charmoli arranged to "Mimi" on Your Hit Parade (March 7 — NBC). With only three girls he created an illusion of a mammoth production. There were multiple images, closeups and sunbursts of circular skirts literally revolving in the lens.

Charmoli's best arrangement this month was an "extra" — meaning he could plan it in advance without regard for the hit-of-the-week. It was "Limehouse Blues". Virginia Conwell danced as a lovely lady mysteriously attached to Limehouse and drawn back to a menacing oriental lord after a flirtation with more pleasant lads in a sinister street. It is good to see pretty Carmina Cansino back in the cast of Hit Parade dancers.

We are not crazy about singers, though we can accept them in their place, and it definitely is not their place to fill a screen while dancers are knocking themselves out in the background. Once you've seen them, — their back teeth, their uppers, their lowers, their tonsils, there really is no point to keep them further in focus. If you've got the evening paper you can go back to that, but when there are dancers hovering in the background going through an obviously rehearsed number it is quite tantalizing to peep over the singer's shoulder, under her elbow over her head.

That's the way we felt when a full size June Valli stayed in the foreground singing "Blow, Gabriel, Blow" on Hit Parade Feb. 28 while the dancers put themselves through what might have been an interesting dance way off in the background.

Ron Fletcher makes the dances for himself and group when the All Star Revue (NBC — Saturday evenings) features Tallulah Bankhead. He is very much on view when tripping with the slinking Miss Bankhead, who is sometimes integrated into the dance act. However, one of Fletcher's most ambitious numbers, "Rachel" (Feb. 7) with East Indian girls and sailor boys in interesting rhythms and poses was glimpsed over the inert body of a singer who filled a major part of the screen. The finale was especially stupid since the singer just held his ground and his breath while the dancers worked up to an — almost — invisible climax.

Valerie Bettis appeared on TV Playhouse on Feb. 22 (NBC) in "Wings on My Feet", a play about a conflict between a dancer and a musician. There was too little dancing for our taste but Miss Bettis has an excellent way with lines and was worth seeing.

Valerie Bettis made another appearance on March 9, this time in a dramatic dance skit with Duncan Noble on What's My Name (NBC). The number concerned a murder trial and blackmail. The dancing was the most important and expressive element. Miss Bettis, looking especially attractive, was her usual terrific self—convincing in dance and in lines.

Another girl in our profession who has proved to be a charmer with lines is Kathryn Murray (Mrs. Arthur). She does more than well on her own "Dancing Party" (Sunday evenings—Dumont) and as a guest panelist on This Is Show Business (March 7—CBS) she got in several licks for ballroom dancing. On the latter program a comedian consulted the experts as to what to do when his wife wanted him to do the rumba. Mrs. Murray blandly advised him not to learn to dance, because it would merely cause beautiful girls to pursue him, hostesses to besiege him and his life would be filled with invitations to parties.

Then Mrs. Murray enticed heckler Sam Levenson to try to learn a dance step. He cracked, "Gee, I won a scholarship," and soon followed with the inevitable, "Look, Ma, I'm dancin'".

We've always found that dancers are fascinating conversationalists, but not when being interviewed. That is because they are not allowed to say anything, but are pinned down with silly questions,—like the one fired at Maria Tallchief by Betty Furness (Feb. 26—CBS). Naturally, she was asked why dancers have large calf-muscles. So Miss Tallchief stretched her very slim legs and said again that ballet dancing doesn't do that, size of calves is due to predisposed heredity and other factors, etc. In case you missed it don't worry. It'll be asked again on other programs and get the same answer.

The Arthur Murray Show was an awful lot of singing for a dance program, but we're not telling them how to run their business,— (we should do as well). Nicest feature of the show is the group of handsome young men and beautiful girls billed as instructors, who dance expertly the very well arranged ballroom dances that are showpieces. Some of our complicated choreographers would do well to notice how pleasant is a screenful of dancers doing the same movements.

Professional dancers appear often on the Murray show. Among the best of these were the Cabots (Marian Saunders, Dick Beard and Frank Sabella (Feb. 22). Then there was Tommy Wonder in an especially exhilarating polka with Mrs. Murray to "Papa, Won't You Dance with Me" (March 8).

Danny Hoctor who is a frequent stepper on the air waves has been stepping out regularly with Mindy Carson on Tuesday evenings on the Club Embassy program (NBC). He does more and a bit better with partner Betty Byrd very often on the Kate Smith Show. Their own well arranged numbers have clever steps and situations, but once in a while they are caught in something obviously thrown together, like the aimless twirling in front of the orchestra on March 4 while Miss Smith sang "Why Don't You Believe Me?".

A regular feature of the Kate Smith afternoon show is a trio of two boys and a girl listed as the Kateds. They do undistinguished things vivaciously.

The Show of Shows (Saturday evenings—NBC) continues to offer the most rewarding dance items on the air. On Feb. 21, Alicia Markova danced "The Dying Swan" solo—neatly timed with the publication of her biography which spotlights her resemblance to Pavlova. Miss Markova's magic did not come across, largely due to unimaginative camera work.

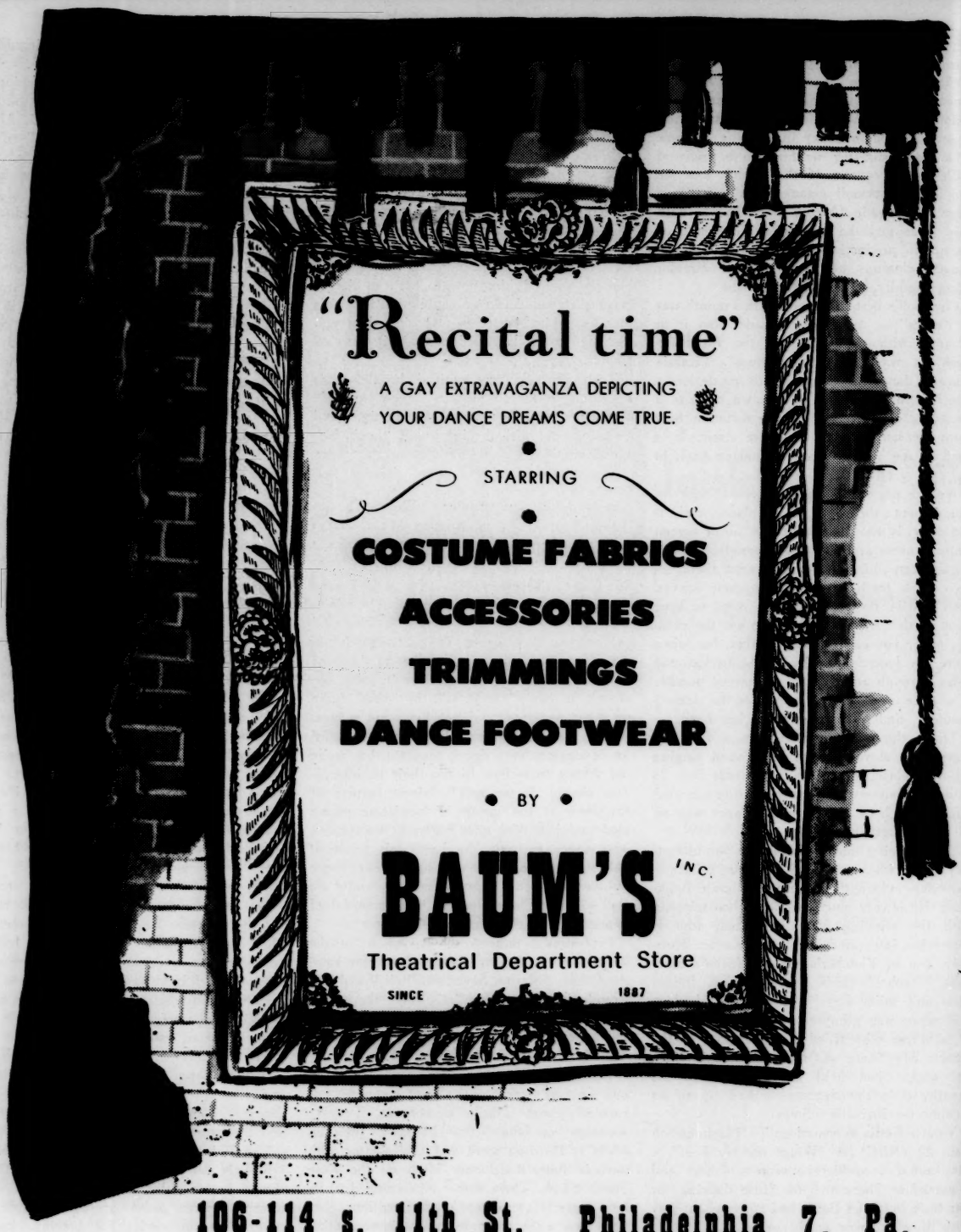
On March 7 Show of Shows seemed to employ a good percent of the "between engagements" ballet dancers knocking around New York. Some of the best dancers in the profession augmented the regular dance group in the big classic ballet arranged by James Starbuck to Strauss' "Wienerblut". It was a lovely ensemble number and it was a top-flight bunch dancing it. Straight, high arabesques of ballerina caliber projected from every corner of the screen and the camera wisely kept the whole company in focus.

Some dancers can do a new number every time they appear on television and still look stale. They seem to be doing the same dance to different music and in a different costume. And there are some dancers whose work is so rich numbers can be given again and again. Mata and Hari are in the latter category—particularly when the dance is their "Carnegie Hall" given again on Show of Shows on Feb. 28.

They have also made a number of new dances this season. On March 8 they did a satire on French farce in which an unfaithful wife steered a deceitful course between a lover and an unfaithful husband. Hari danced both male roles, scurrying between closet (of course, the lover hides in the closet) and front door, changing character as swiftly as his costume. Lothar Perl contributed a more than helpful score. Camera work for Mata and Hari is invariably good, probably because these experienced performers and their cameramen understand one another's arts.

Best camera work on dancers last month was on Courtesy Hour (a Chicago program) when Jane Bockman and Kenneth Johnson danced a pas de deux. This station's cameramen consistently bring a fresh attitude to each performance problem and are willing to devise gimmicks and effects wherever possible. For Miss Bockman and Mr. Johnson there were dramatic pools of light alternating with geometric shadows. There were multiple images and closeups where they really helped. The dancers deserved this considerate treatment and their number went over beautifully.

The Voice of Firestone (Monday evenings NBC) is one of our pet peeves on TV. It should be on radio or get some valid visual interest. Sure, we're prejudiced, but this program is just crying for dancing. And we don't mean their capitulation with one dreadful number like the one on March 9. It was the worst dance of the month, a tango like the one our gym teacher taught us in 8th grade long ago, plus some Latin posturing—all to illustrate the song "Rosita."



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The Fairy Carabosse. Design by Leon Bakst.

THE SLEEPING BEAUTY (complete)
London 2 - 12" : LL636/637

• "Giselle", "Le Lac des Cygnes", and "La Belle au Bois Dormant" form a triumvirate which is easily the most famous of nineteenth-century ballet. The last of these, "The Sleeping Beauty", is a ballet in three acts preceded by a Prologue, based on Charles Perrault's fairy tale, "La Belle au Bois Dormant", with book and choreography by Marius Petipa and music by Tchaikovsky. It was first performed on January 2/14, 1890 at the Marinsky Theatre, in St. Petersburg. The orchestra was conducted by Riccardo Drigo. The cast included Carlotta Brianza as Princess Aurora, Paul Gerdt as Prince Désiré, and Enrico Cecchetti doubling in the roles of the wicked fairy, Carabosse, and the Bluebird.

The complete "Sleeping Beauty" remained a rarity in western Europe until Diaghilev staged his opulent production for the London season of 1921-22. Diaghilev's version was prepared by Nicholas Sergeyev and designed by Leon Bakst. Opening night took place on Nov. 2, 1921 at the Alhambra Theatre, with Olga Spessivtzeva as Princess Aurora, Lydia Lopokova as the Lilac Fairy, Pierre Vladimirov as Prince Désiré, Idzikowsky as the Bluebird, and Carlotta Brianza (the same who had first danced Aurora) as the fairy Carabosse. Although the production was considered an artistic triumph, "The Sleeping Princess" (the name it bore in London), was Diaghilev's greatest financial failure.

"The Sleeping Beauty" was again revived by Sergeyev (following Diaghilev's cuts and arrangement of numbers, including Nijinska's Three Ivans of Act III) for the Vic-Wells Company at the Sadler's Wells Theatre, London, Feb. 2, 1939. Scenery and Costumes were designed by Nadia Benois. Although on a less splendid scale, it was nevertheless this production which was to be seen regularly by the western world. In 1949, the Sadler's Wells brought this production to the U. S. with Oliver Messel's scenery and costumes.

Aurora's wedding dress. Bakst.

The two record set by London, in which Anatole Fistoulari leads the L'Orchestre des Concerts du Conservatoire de Paris follows pretty much the pattern set by the Sadler's Wells in their score insofar as cuts are concerned. Right up to Act III the cuts in the London version coincide with those of Sadler's Wells. In Act III, record space of course necessitates fuller cuts, most of which fall on Side IV of the London set.

Just for the record collector who wants to know where the cuts lie, we're going to comment on them as we follow the sides through, and incidentally, comment also upon which tempi are incorrect. The titles of numbers used in this review are taken from the superb score put out by the Tschaikovsky Foundation.

On Side I in the Prologue, the tempi of the last half of the Introduction to the Pas de Six are too slow. Again, the Coda of the Pas de Six is taken at too slow a tempo. On Side II (Act I) there is a cut occurring at the end of Scene I and continuing to Scene VI. The Pas d'action is taken too slowly. The coda of Aurora's Variation just preceding and during which she sees the old woman with the distaff is once again taken at painfully slow tempi. The point at which Aurora pricks her finger with the distaff and falls under the spell should register a sudden change in tempo — this important change is omitted, thereby altering the Finale. There occurs following this, a cut in the Finale of Act II (music of the despair of the King and Queen).

Side III (Act II) The Dance of the Baronesses has been omitted. Next occurs a 12 measure cut at the opening of the Dance of the Marquises. The change in tempo during the Farandole is omitted. There occurs a cut in the Scene of the arrival and exit of the Huntsmen and the arrival of the Lilac Fairy. The next cut occurs in Pas d'action in which Aurora's solo variation is cut. There is a small cut in the music to which Prince Désiré implores the Lilac Fairy to reveal Aurora to him just following the Vision Scene. The next cut is immense and goes from the Entre'act through the Tableau II, the Symphonic Entre'-act and Scene, the entry of Prince Désiré with the Lilac Fairy to the enchanted castle, and the awakening of Beauty by the Prince's kiss. Following this the March played is number 20 and not number 18 as labeled. (The above cuts are also Sadler's Wells'.)

Side IV (Act III) Tempo is too slow in the Introduction to the Pas de Quatre. Variation I. (waltz) has been cut, as well as Variation III (Saphire). The tempo is too slow for the Pas de Caractere (Puss in Boots and the White Cat). Next 16 measures are cut out of the end of the Coda of the Bluebird. Cut also are the Pas Berrichon (Hop-o'-My-Thumb, his brothers and the Ogre). Five measures are played of the Introduction of the Pas de deux and then we cut to the Adagio. Another small cut occurs in the Adagio. Variation I of Prince Désiré and Variation II of Aurora are next omitted. The Sarabande is cut and part of the Finale.

As far as the performance is concerned, this indeed, is a sleeping beauty. One, we fear, that could not be awakened by any Prince's kiss. However, despite our listing of cuts, there is a great deal of Tchaikovsky's wonderful score left which cannot be found recorded elsewhere. The London sound is magnificent. Surfaces are as quiet as the enchanted castle itself. If you like "The Sleeping Beauty" enough to ignore tired tempos, then we suggest this set, if you can't overlook them, then we suggest you wait.

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Soviet ballerina Ulanova in "The Dying Swan"

Books in review . . .

Alicia Markova, *Her Life and Art: by Anton Dolin, Hermitage House, N. Y.* **$3.95**
Ulanova and the Development of the Soviet Ballet: *by V. Bogdanov-Beresovsky. Trans. by Stephen Garry and Joan Lawson. MacGibbon and Kee, London,* **18** *sh.*

Reviewed by Edwin Denby

Dolin has written an agreeable biography of Markova which will please her fans and especially English ones from the age of twelve upward. He sent her his first bouquet when she was ten and he sixteen. He began to partner her in class a year later. Since then they have achieved glory separately and as partners they have become the most celebrated couple in our ballet world. For both of them it has been again and again a fortunate friendship. And Dolin, never ungenerous by nature, communicates his sense of admiration and gratitude. More than that, as a friend he never takes advantage of their long intimacy to transgress the limits of an English discretion.

The life of Markova he tells is that of a woman of genius devoted intensely since early girlhood to classic dancing and aware of her uniqueness. The early tragedies of such a life are all there: How after a stage success in childhood she found she had to begin a stricter training than before; how at fourteen, after a year in solo parts with Diaghileff, she found herself in the chorus, beginning once more: how after Diaghileff had finally promised her ballerina parts for the next season, his death left her instead an unknown dancer without a company. She finally danced again with the first British companies, on poor stages and for poorer salaries. But here at last she established herself as an artist and a star. Dolin tells how when she joined the Diaghileff company she was guarded by a despotic governess; of the early help and interest of the Haskells, of Beaumont, of de Valois, and of the devotion of her own family. All these personal events are simply told and touching to read.

The next period of her international tours with the Ballet Russe de Monte Carlo, with Ballet Theatre, with Hurok's Markova-Dolin company, the book skims over briefly, with an amusing highlight or two. Dolin stresses more their joint return to England, and the account ends at a point about a year ago when they were once more separated. But the decade of glory is less lively reading than the difficulties of her early years.

The description of her art is conventional. A long letter of hers on Giselle is charming and of interest. But the idea, whose ever it may be, that Markova is practically identical with Pavlova is not a helpful one nor a bright one. Markova created her roles — numerous differentiated roles not in imitation but from her own intense imagination; she also developed particular qualities in her own classic style — her legato, for instance, and her phrasing are both unlike Pavlova's. What Markova does, technically and dramatically, she does in a way particular to herself, and one would like to see this specific quality identified by a colleague who has known her art so well.

Though there is nothing to be said against the pleasing and profusely illustrated book Dolin has given us, I hope he gives us another — the biography of the artist in Markova seen from the point of view of a fellow artist; an account of how the arduous and mysterious power of creation made her what she became, of how that power looked at

close range. It would be a dramatic subject.

Mr. Bogdanov-Beresovsky's biography of Ulanova is as straight-laced as Dolin's of Markova is aimiable. No idle pleasures and no distress from the outside play any part in it. The Soviet critic shows us Ulanova exclusively as a dancer developing at work and even in her childhood in no other aspect. Dolin reminds his readers of Markova's service to British ballet in its first difficult years; but the patriotic note in this he is tactful about. Bogdanov-Beresovsky, by contrast, insists on Ulanova's importance to her country. He stresses and reiterates the crucial significance of her interpretations in deepening the ethical content of Soviet ballet. For the distinguished Russian critic, ballet as an art had to wait until Soviet artists invented psychological drama, true feeling and profound ethical content. He doesn't mention the Diaghileff company. But the fact is that forty years ago the same values in dancing were a part of the wonder of Diaghileff's Russians. Fokine was the inventor just then. More recently our own modern style dancers claimed they had made the same inventions and proved to their own satisfaction that they were the first morally clean dancers. For that matter Isadora, and Noverre too, made propaganda for themselves on the same general line. The meglomania is familiar. And so is this theory of what is valuable in dancing. Mr. Bogdanov-Beresovsky calls it "humanism" and he promulgates it as doctrine. Content apart, the Soviet critic's sledge-hammer assertiveness reminds one ironically of our own overbearing Broadway manners.

Dance fans who can get past these manners will find the book of interest for the careful, explicit and often vivid descriptions of Ulanova in a number of her great roles. First in roles we know (the Bluebird, Princess Aurora, Odette-Odile, Giselle), then in others from Soviet ballets ("The Fountain of Bakchisary", "Lost Illusions", "Romeo and Juliet", "Cinderella") one gets an excellent picture of the great dancer's gifts, of her development, of her mature technical and dramatic power. The description selects a few technical details, brings in references to particulars of the score ("Now comes another sinking of the music, then it rises again, and as though in answer to the violin's amorous call, the violincello's masculine timbre is heard!") and continues with a discussion of psychological implications and dramatic values. Worthwhile is the critic's attempt to correlate the musical aspect of a role; interesting is his stress on Ulanova's genius for the "tempo" of a dance, a term to which he gives a wide sense. His sympathy for the dancer is attractive. Highly though he praises her, the excitement she awakens in him in her great roles strikes me as perfectly plausible — judging from the two concerts she gave in Florence in 1951.

The picture of Ulanova's interpretive art in its breadth and sweetness is Mr. Bogdanov-Beresovsky's main subject. He remarks critically on the restricted choreographic imagination shown in most of the Soviet ballets he discusses. Where he praises the choreography, it sounds as if it approximated Tudor's style, though far more simple, and less erotic, too. One gets the sense of not much movement and lots of meaning. Contemporary choreography in a non-story-telling classic he never refers to.

Mr. Bogdanov-Beresovsky has not, however, set out to give a complete picture of contemporary Russian ballet. What he intends is to define, by the example of Ulanova, what the values of ballet as an art are. And it is this larger question of the theory of ballet as an art that his book leads one to. He means to give a complete aesthetic, but there are aspects of ballet to which he does not refer.

In speaking of contemporary choreography, for instance, though he praises individualized group effects, he never makes one aware of the thrill and lift of a choral rhythm in dancing. He never refers to group effects such as we know in contemporary classic pieces, rhythms whose brilliant beat mounts to a sweeping force, and which give a larger impersonal conviction to the drama of a solo role. Without passages of choral rhythmic power, with merely individualized passages of dramatic dancing, a ballet loses its grandeur of tone, the scope of its meaning. Movement which creates a sustained rhythm, and movement which creates a sustained dramatic situation — this two-fold possibility in dancing is natural to it; the germ of both is present in any form of it. And as I watch a ballet, I keep finding that the power of expression it has as a whole — the sense it gives of a meaning, of content, of feeling — depends on the opposition as well as the mixing of both possibilities.

Mr. Bogdanov-Beresovsky emphasizes only one of these two. He leaves the impression that meaning in a ballet depends not on dance values but on some sort of acting values prompted by a rationally ethical story. Most writers on dancing from Noverre on leave their readers with a similar general impression. And on paper or for people who forget how dancing moves on stage, such an account of ballet is convincing enough. Just as it is easier to describe a play than a piece of music, so it is easier to describe the acting quality of a ballet than its dance quality. And besides, the great stars who are the focus of a performance are often astonishing actors too (for instance Markova in Tudor's "Romeo and Juliet", or Martha Graham or Babilee). But all this is, so to speak, only the story-telling or descriptive, and not the lyrical side of their art. The force of expression of a ballet is not the sum of its acting values. Its creative force is also expressed and often more powerfully expressed, by non-descriptive rhythmic sequences or figures that, from the point of view of the rational story, do not "tell" anything in any way sensible.

The neglect of the rhythmic side of choreography causes, it seems to me, the weakness of many modern ballets in any country; just as the neglect of it by an individual dancer can make her look like a "ham". The difficul-

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ties of our modern dance seem to begin in a similar misunderstanding of dance structure. And as for Soviet ballet, despite its brilliant dance training and brilliant dance structure. And as for Soviet ballet, despite its brilliant dance training and brilliant artists, one gathers from Mr. Bogdanov-Beresovsky that it suffers from trying for largeness of expression through only a sensible dramatic meaning without the sweep of nondescriptive lyric dance emotion. Such a limited view of ballet expression is, I think, more confusing to young dancers and choreographers than helpful.

Mr. Bogdanov-Beresovsky intends his book as a helpful clarification of ballet esthetics. He clarifies only what was clear already. But though he doesn't succeed in the rest, I can't say that he is less successful at it than we are over here.

The book is very well translated and is illustrated by numerous photographs of Ulanova. It has a pleasant introduction by Beaumont, who raises his eyebrows mildly at Mr. Bogdanov-Beresovsky's version of dance history.

The Ballet Called Swan Lake. *By Cyril Beaumont. Published: Beaumont, London.*
Reviewed by Mary Clarke

Cyril Beaumont has in the past earned the gratitude of the entire ballet world for his painstaking and exhaustive researches into the art of dancing. In this volume he concentrates on one ballet, as he did in "The Ballet Called Giselle" (1944), and has produced a manual that is already a necessity for any ballet company contemplating a production of the ballet.

Mr. Beaumont gives detailed descriptions of the original book of "Swan Lake" as it was first produced in Moscow in 1877 with choreography by the Austrian *maître de ballet*, Wenzel Reisinger and also of the adaptation by Marius Petipa. There are biographies of all the major personalities concerned with the first conception of the ballet and with the enduring second version, produced by Petipa and Ivanov in 1896 in St. Petersburg. A simplified choreographic script of great interest to dancers is also given, prepared with the assistance of such authorities as Mary Skeaping, Molly Lake, Peggy van Praagh, Gerd Larsen and Harold Turner. The presentation of the ballet is discussed in such detail that there is even a paragraph about the correct way for a huntsman to carry a crossbow!

The book is too crammed with sheer hard facts to be exactly an exciting narrative and when Mr. Beaumont comes to record performances of the ballet in various countries he is curiously inconsistent: America is mentioned only for the first performances at the Metropolitan Opera House (1911) and the Chicago Civic Opera House (1930) but Monte Carlo has a whole history of performances from 1923 to date.

The illustrations of the early productions in Russia are of enormous interest and the photographs of contemporary productions are well chosen to show groupings and details of staging.

"The Ballet Called Swan Lake" is undoubtedly a book for the specialist — but for the specialist, what a treasure.

Apologie de la Danse: *by F. De Lauze. Translation, Introduction and Notes by Joan Wildeblood. Frederick Muller, Ltd. London.*
Reviewed by Walter Sorell

De Lauze's book, the "Apologie de la Danse" is a rare find for the student of the dance. It was written at the beginning of the 17th century, to be more exact it was published in 1623 and fills the gap between the two famous treatises on the dance, the "Orchésographie" by Arbeau (1588) and "Le Maitre a danser" by Rameau (1725). Although De Lauze's work does not quite measure up to either of these valuable contributions to dance history, it renders a perfect picture of the etiquette of that period, or in De Lauze's words, "of a science of behavior towards others". Since the dance of the 17th century had great influence on the future art of dancing and on the development of the ballet in particular, De Lauze's description of deportment and his specification of some of the most important dances then in fashion are of historic significance. For instance, beside Arbeau's his is the only detailed account of the steps used for the *bransle*, the main society dance of that period.

The "Apologie de la Danse" is a little known work, and we are indebted to Joan Wildeblood for an excellent translation and helpful commentaries. This nicely illustrated book gives us the French original with the English rendition as well as some musical examples from "Harmonie Universelle" by Marin Mersenne (1636). Recommended to all those who believe that the present exists only through knowledge of the past.

A Dictionary of Ballet Terms: *Leo Kersley and Janet Sinclair. Drawings by Peter Revitt. Adam and Charles Black. London.* 1952. 10s.6d.
Reviewed by Selma Jeanne Cohen

One may well question the point of publishing still another terminology book. However, this one has some attractive features which, along with a plentiful score of verbal variants, make it a pleasant addition to a dance library.

An especially nice device here is the drawing of illustrative examples from popular ballets. It may be hoped that the reader will follow these up and really look for the grand pas de basque of the Sugar Plum Fairy and for Harlequin's changements retirés. This method has the wholesome effect of emphasizing the interest of the basic movement and minimizing the minute distinctions which make quibbling such a temptation in a book of this sort.

Also unlike most dictionaries, this one is

Markova at the age of twelve.

lively and entertaining for the browser. Some of the longer sections, like that on the traditional structure of a class, are as accurate and concise an introduction to the subject as could be desired. Not all the discussions are equally satisfactory, however: Walter Camryn's twenty basic character foot movements are thrice referred to but never defined; the comparison of the French, Italian, and Russian methods is sharp to the point of extreme over-simplification. Nevertheless, the clarity, charm and simplicity which mark nearly all of the treatments are admirable.

Ballet for Beginners. *Felicity Gray. With an introduction by Cecil McGivern, Controller of Television Programmes, B.B.C., and* 106 *photographs by Gordon Anthony. Also historical plates and line diagrams. Pitman Publishing Corp. New York,* 1952. $3.00.

Reviewed by Selma Jeanne Cohen

Although she covers some familiar territory in this volume, Miss Gray handles the facts about ballet in a fresh and imaginative manner that will both inform and inspire the young dancer.

The book, which grew out of a series of B.B.C. television programs, evades the common pitfall of ecstatic generalization that marks so many introductions to ballet. The first two chapters, on feet and legs, arms and head, are specific and technical, enlightening to the beginner because the author has limited her attention to just a few points on each topic and has carefully posed revealing photographs to illustrate the key positions. A little history explains the development of the turnout and of port de bras in a realistic setting that brings aesthetic principles pleasantly down to earth.

While we in America are less concerned than our English colleagues about classical mime, the chapter which describes the gesture language is still entertaining, including as it does the "script" for two short dialogues—one from "Sleeping Beauty" and one from "Swan Lake". But perhaps the best chapter is "The Mechanics of a Ballet" which analyzes, dance by dance, the structure of "Swan Lake", Act II for choreography (floor patterns and basic vocabulary) and mood progression. With the aid of diagrams and photographs, a very revealing picture results.

On the whole, this is a lovely book for the future ballerina. One objection, however, must be made. Although Miss Gray says immediately that the distinguishing feature of ballet technique is the turnout and not pointe work, there is considerable emphasis throughout the book on pointe work. It is thoroughly described as a technique, the construction of the blocked shoe is discussed and illustrated, and most of the photographs show dancers on pointe. If the book is really intended for beginners (and it would be extremely valuable in the first year of study), why make this part of ballet seem of such great importance—especially when most little girls are overly concerned about it anyway? Most of the positions and steps could have been as well demonstrated in soft shoes, and such poses would better have drawn attention to the other significant aspects of ballet technique.

Selected Letters of Troy Kinney to Doris Niles: *Publ. by Serge Leslie, L. A., Calif.* $7.50

Reviewed by Lydia Joel

This is a personal, even sentimental volume, handsomely done up, but somewhat curious. It consists of ten letters which Mr. Kinney (author of "The Dance" and artist whose etchings of dancers are familiar), wrote to dancer Doris Niles and husband Serge Leslie during the thirties while they were trying to establish themselves as performers in Europe. The book also contains two portraits of Mr. Kinney and eight reproductions of Adeline Genee, Anna Pavlova, Alexander Volinine and Doris Niles.

But, the letters, written from Falls Village, Connecticut, are reproduced as they were written, on the letter page, a style of much interest to friends and graphologists, but a little difficult for the general reader, no matter how interested, who may be impatient at the difficulties of deciphering a letter written in bed, or in fact, just written in a script not particularly easy to read. The letters, warm and literate, introduce Kinney as a man beset by financial troubles but with a lively interest in the arts, and especially the dance. Subject matter ranges from humorous bewailing of the endless process of discovery involved in being a true artist, to his suggestions on the best flea powder available for cats.

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The Season in Review

by Doris Hering

Choreographers' Workshop
92nd Street "Y"
January 18, 1953

The powers-that-be on Choreographers' Workshop were unusually indulgent in their selection of material for this concert. At least one of the works (Marvin Gordon's "Dance of Death") should not have been permitted upon a professional stage. And another one (Duncan Noble's "Medusa") did not merit repetition from last season.

But let's turn for a moment to the happier side of the ledger. The program opened with "Ode" (Milhaud), a brief musical study by Doris Ebener. Miss Ebener has a flair for pleasantly contoured lyric movement, which she performs to perfection. But none of her dancers — either through lack of rehearsal or lack of understanding — quite caught the soft, curving quality that the dance seemed to require.

Marion Scott's "The Afflicted Children" (Bartok) was based upon the Salem witch hunt theme. Miss Scott centered her works around the children whose preliminary accusations started the whole affair. There were stunning moments — most of them based upon a grim but imaginative use of distortion. And the children who performed had a remarkable grasp of the diabolical self-absorption needed to give the dance a proper intensity. But, unfortunately, Miss Scott often became so interested in movement for its dynamic and design value that she ignored the dramatic requirements of her story. And so the final moment of accusation was neither exciting nor inexorable.

Noisy music by James Danforth and a decor of taut fabric columns by David Asherman, surrounded a slight little dance excerpted from Frances Johnson's choreography for a recent production of "Dark of the Moon". James Lanphier mime-danced the part of the Witch Boy in this innocuous tidbit.

Duncan Noble has the gift of movement facility, but little artistic conviction. His new group work called "By Satie" was in four movements that ranged from cute to coy. They were performed by six pleasant looking young people who have been nicely ballet-trained but have never stopped to figure out why they are dancing or what ballet movement means in relation to their own bodies.

Marvin Gordon's "Dance of Death" (Ruth Schoenthal) was a piece of group confusion seemingly about courage and the atom bomb. Mr. Gordon has yet to learn what a simple solo is made of.

The program also contained a hands-across-the-sea attempt in the form of a totally untheatrical Greek folk dance sweetly performed by Agapi Evangelidou (choreographer for the Greek Royal Theatre) and Bill Hooks.

Erick Hawkins
January 24, 1953
Hunter Playhouse

For Erick Hawkins, dancing seems to be mostly a mortification of the flesh. He restrains or punishes his sturdy body with strange trappings and then tries to prove that he can dance despite them.

In "Disconsolate Chimera" he wore a tight skirt. In "Goat of the God" he wore high wooden clogs bound to his metatarsals and leaving his heels unsupported. In "Eros, the Firstborn" he wore stiff wooden wings. In "The Black House and the Living Water" he wore a giant fetish mask with bulging eyes and stiff reeds sprouting from its crown. And in virtually all of the other dances he wore some sort of mask.

What these items didn't do to hamper his movement, Mr. Hawkins did himself by confining his dancing to a very limited dynamic range and by conveying a general feeling of being grounded, either literally or in terms of movement-discovery.

And what did the dances say? To us they said that Mr. Hawkins is remarkably erudite and painstaking in his selection of primitive, mythological and erotic symbols—all designed to help him solve the twin riddles of life and love. And he is captivated by the sound and sight of the printed word — witness, forty-three lines of program commentary. But he lacks both the creative insight and the free-flowing dance gift to translate these unrelated stimuli into a cohesive and moving dance language.

Ralph Dorazio supplied the imaginative neo-primitive (for want of a better expression) costumes, masks, and incidental decor. Lucille Dlugoszewski was responsible for a set of scores in the plunk-thump-string-glissando manner.

Dance Associates
January 25, 1953
92nd Street "Y"

A group of young artists gave birth to a new dance-and-music project. But their first-born turned out to be somewhat of a monster.

Over much of the choreography there hung a pall of emotional confusion. The only works to escape at all were Alec Rubin's "The Daughters" (Rudy Crosswell) and Shirley Broughton's "Praises for Hummingbirds and Hawks" (Lou Harrison). Mr. Rubin based his dance upon the climax of Garcia Lorca's "The House of Bernarda Alba." The episode (the sexual rebellion of one of the four repressed daughters) was treated almost solely as a movement study. And so there was little emotional content. But within the limitation

(*continued on page 60*)

dance magazine

Volume XXVII — No. 4
April, 1953

Rudolf Orthwine, Editor and Publisher
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On the Cover

Lovely Pearl Lang is one of the most distinguished of the younger modern dancers. Since coming to New York from her native Chicago she has studied principally with Martha Graham, with whose company she has been a featured member and later a guest artist. She has done numerous concerts, with and without her own group, and has graced a number of Broadway shows in featured dance roles—among which are "One Touch of Venus", "Touch and Go", "Carousel" and "Peer Gynt". Photograph by Walter Strate.

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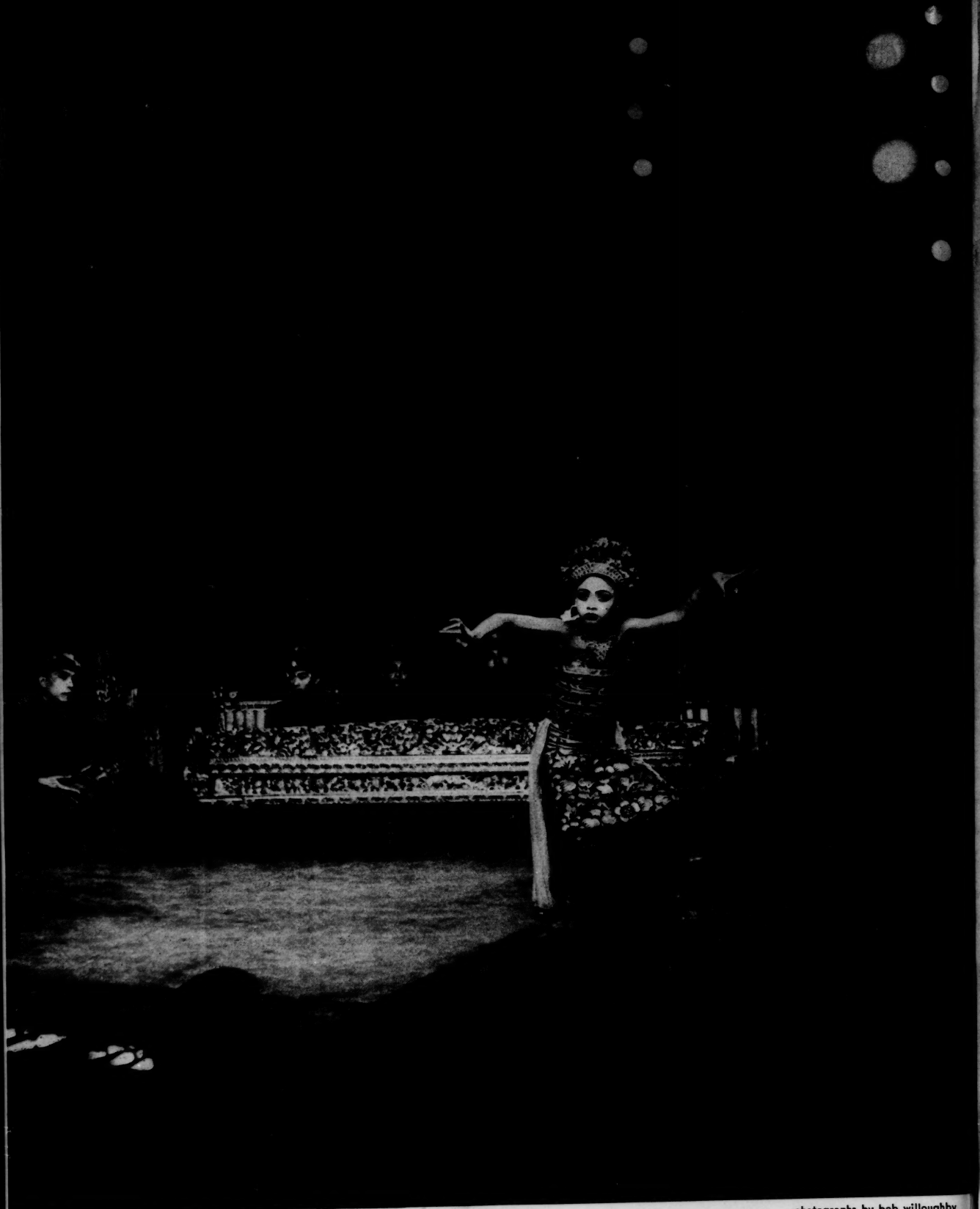


photographs by bob willoughby

our Balinese Visitors in the U.S.A.

by John Coast

Producer of "Dancers of Bali"

● The whole point of a cultural exchange between East and West would be rather lost if the only thing which the visiting artists really appreciated in America were vanilla ice-cream. Though Isadora Bennett as our press agent did a magnificent job for us and saw fit to accent the "little girls and their ice cream," I think we might now safely admit—since the dancers left the United States on January 8th—that the longer they were here the more the Balinese enjoyed their stay in America and the more they found to interest them.

In the beginning newsmen used to drive us demented with their:

"Oh, now do tell us, Mrs Coast, *what* do the little girls like in America?"

An automatic reflex came to answer for us: Ice cream, cheap costume jewelry, clothes, the movies. Then some impersonal hand would plant some melting vanilla mess in the hands of the children, the Speed-Graphlexes would flash, a "Thank You," and another identical, authentic story would appear. But I must say that the American press was not only generous to us, but very kind.

The first reaction of the Balinese in New York was to keep as close together as possible, to go out always in bunches, and never to stray far from the Schuyler Hotel unless in the direction of the Fulton Theatre. The reasons for this were obvious. They could speak no English, and they had no sense of direction. In Bali you don't say: "Straight up two blocks—at the corner of 6th and 53rd." instead you say: "Go up the road to the north-east. It is not far, perhaps." For the Balinese do not recognise left and right and have no city blocks; to them "north" is the direction of the Great Mountain, the magnificent cloud-capped volcano, the Gunong Agung, which broods majestically over the whole of Bali. Even in the kitchen, for example, a Balinese woman will say to her child: "Push that box to the south—nearer to me."

So first of all they had to find their bearings in America, and in this they were helped by many American friends who had visited Bali, by members of the Indonesian Consulate-General and so on. After surprisingly few weeks you would see them, first window-gazing, then inside the shops on 6th Avenue buying watches, pointing where they could not speak, and managing to tell the difference between one brand of beer and another very quickly.

The men in the company reacted in different ways. Those who were poorest in Bali and knew no English at all, and who therefore felt most out of it, were constantly worrying about their families at home. How soon would the money they sent their wives reach home? Were the children well? When would the first letters from Bali reach them? And if letters eventually came, and if their families had not yet received their money through the complicated foreign exchange rules and regulations, they would be depressed, agitating among other members of the group who were in a similar predicament. Such people were not easy to reason with, for what was more human than that they should feel the need to return home quickly? It was not that they disliked America; they liked their families and Bali more.

But if you were to have asked the Anak Agung Gde Mandera or Sampih how they enjoyed themselves, you would have found that the longer they stayed the more they enjoyed it. And why? Because both of them were learning English, and could carry on elementary conversations. Sampih even taught in New York and was enthusiastic about his pupil from "The King and I", Michiko, whom he swore would make a good Oleg. The Anak Agung agreed, too. "Pantas sekali," he would nod. "She's quite suitable."

American friendliness was what impressed most; but after that, American

John Coast is now staying in Carmel, Calif., where, in addition to finishing off his reports to the Indonesian Cultural Department, he is busily engaged in writing a book about Bali, its dancers and musicians, especially featuring the members of this group which so took the United States by storm. The book is to be called "Dancers of Bali" or "Bali Dances!", and will be published by Putnam's in the Fall.

Ni Gusti Raka onstage in "Tumulilingan"

industriousness. They saw a good deal in their almost eight thousand miles of travel and were showered with every sort of hospitality.

In New York Lucia Chase invited them to the Metropolitan Opera House to see Ballet Theatre, making a little speech of welcome to them from the front of the curtain. Constantine Joffé and Herbert Matter, eminent photographers, constantly entertained them. Young Pundy Matter, who fell heavily for little Gusti Raka, said to his Democrat parents: "I think Ni Gusti Raka should be elected President." Matty Fox, for long a friend of Indonesia, threw a party for them after their first night in his Park Avenue penthouse. New York was open house to them. They were even given tea with Mrs. Theodore Roosevelt at Oyster Bay, where the little girls wore paper hats and pulled crackers.

Carleton Smith of the National Arts Foundation invited the Indonesian Ambassador to Chicago, where a magnificent party was arranged at the Opera House.

In Hollywood they found an old friend, Katharane Edson, who had lived in Bali nine years, and her Cadillac was at their daily command. In Miami, Alfred Barton gave them a special lunch out at the Surf Club, where the little girls sat at their own table, rejected a noble Banana Split or some such vast concoction, and indeed said: "Vanilla ice cream, please."

Bob Hope and Bing Crosby were a mutual admiration society with Raka, Oka and Anom. Peering over Crosby's left shoulder is the esteemed conductor Anak Agung Gde Mandera.

The Balinese, though, are most realistic people. They came to America for perfectly good reasons. First, they wanted to see America and something of how the other side of the world lived. When they returned to Bali they would dine out on their experience, so to speak. And secondly, they hoped to make some money. No, they didn't have any lunatic ideas at all, but they hoped to make enough to buy a small rice-field at home, which is the Balinese equivalent of a gilt-edged security. Quite a few of them achieved this, too. Then the clown, old Serog, he wanted false teeth; and thanks to the generosity of Freddie Schang he got them very soon: the difficulty then was to stop him from using them in performances, when he would be much less funny, not daring to grimace for fear of shooting his dentures out. Sampih got his rice-field and a wardrobe of clothes, and wants very much to come back to America some time; the Anak Agung set his heart on a Chevrolet station-wagon, which the Ambassador is doing his best to help send through to him right now.

But it was the little girls, of course, who charmed. From the village of Sayan came Desak Putu and Sangayu, two little Olegs trained by Sampih, and they only really joined the group a few months before leaving Bali. Desak could understudy the star and was a wonderful little dancer herself; Sangayu was the comedian, who had run away from school, who was always airsick, bus-sick, train-sick. But it was the three legongs who were like daughters to my wife and myself. These three, Oka, Anom and Raka we had known before they could dance a step, and we had lived with their families for more than two years in Bali. Oka was just in Junior Middle School, clever, reliable, and a future teacher, we think, of classic Balinese dancing. Anom is sweet, gentle, sentimental—so feminine that when she danced the weeping Princess Langkesari we would almost shed tears with her, night after night from the wings. And what can I say of Raka? We tried to adopt her a year and a half ago—before she was a great dancer. We saw that little girl grow, blossom forth, become a conscious star in America, and then, shyly but sweetly withdraw from her stardom and insist upon sharing it with Oka and Anom: Latterly, she refused to be photographed alone.

The three little girls in semi-American attire, stroll through a Hollywood studio.

How many charming things we can recollect about these three children! For instance, one night in Los Angeles Raka danced her Bumblebee dance in the first half of the program, and refused inexplicably to drink her orange-juice in the interval. Then, in the second half she danced the legong, played her Golden Bird perfectly, took her final curtain-call, and without any further warning burst into uncontrollable tears. At last Oka told us what it was about. The little tot had felt part of her costume coming loose in the Bumblebee dance, and was afraid it had been noticed and spoiled the effect; but as a trouper she had contained her tears until the entire show was over. What integrity!

These children were incredibly sensible, and would go on their shopping expedition either with my wife or with Bapa Indro, one of the Indonesian

Directors-General. They did not waste any money. They loved Super Markets and wheeling around the wicker trolleys, buying pop-corn, which they can make in Bali, buying oranges, which they besought us to send them to Europe, buying "Comics", buying tins of food labelled pork, but never beef, for as Hindus of high caste all beef was forbidden them. With Bapa Indro they bought good, gold, Hamilton watches. With my wife they bought very pretty dresses for going to school in Bali, where frocks are compulsory; some night-dresses in which they looked utterly adorable, and boxes of panties which amused them highly, labelled from Monday to Sunday, a pair for each day of the week. They went home with their suit-cases bulging with presents of clothes for their mothers, their elder sisters, their little brothers, their old teachers. Oh, they liked very much, too, those gadgets in which one looks at colored slides.

Wherever we travelled, in each hotel the legongs had to be in the next room to my wife and myself; but the most delightful time was when we were travelling to California from Chicago in connecting drawing-rooms, and in the early morning they climbed into bed with us looking out at the desert countryside.

"Is it true, Ibu", they asked Luce, "that the white stuff is sand in the desert? Elder brother Sampih says it is sand, because John said we were leaving Chicago to go south to a warmer part of America; but we thought perhaps it was snow?" And snow it was; but Sampih's evidence of confidence in me was impressive.

In Hollywood the little girls were conquered for a change. We went on the Paramount set and met Bing Crosby and Bob Hope. Their clowning kept all the technicians as well as the Balinese in constant laughter.

Both Bing and Bob came over and chatted through us with the three; it seemed a case of mutual attraction. The five of them posed together, first the two from "The Road to Bali" getting into what they imagined were Balinese postures, and Bob Hope almost gave Anom hiccoughs from laughing when very slowly and ponderously he made the Balinese neck movement.

Between San Francisco and Miami the girls managed to see "Road to Bali" three times. It had nothing of Bali in it, of course, apart from one end shot of some ducks and a tourist Rangda mask that was fixed into the "Road" marriage-masks. But the little girls simply loved the film. "Itu Bob!" they would exclaim helplessly, "That Bob!" Indeed, from Paramount on, Bing and Bob were talked about as part of the Legongs' families. Anom said, smiling happily: "And we will see the film again in the Wisnu movie house in Denpasar."

It was a horrible day when we had to say goodbye to these friends of ours at Miami Airport last January 8th. To make it worse, rain poured down in torrents. The plane was late and we spent eight hours over a most agonising farewell.

All the little girls were in tears, my wife, too, and I like a coward clung to my dark glasses in spite of the storm's gloom.

"You must come *quickly* again to Bali," our little three said. "But *very* quickly."

The Anak Agung took another line.

"I hope you will come very soon to Pliatan again, my friend John. But it will break my heart to receive you in my home if you don't get that station-wagon to me." And he solemnly handed me a cashier's cheque.

We weighed in at the BOAC counter. Commander Dodd had laughed at me when I had suggested weighing the personal baggage. "Couldn't possibly exceed 6½ tons total weight, old boy!" But he was wrong. He didn't know the Balinese. They had come into America weighing 4,200 kilos, and they left weighing 6,700 kilos—without the station-wagon. Each little girl had gained three or four kilos of weight; some of the elder girls and the men considerably more. To such an extent had they found things that they needed in the States, that the plane had to siphon off five hundred gallons for a safe take-off!

Finally, still in drenching rain, they left. Not only my wife and myself were left then with an aching, empty feeling on Miami airfield, but three Americans also. Freddie and Emmy Schang of Columbia Concerts, who had made concessions to this group probably unique in management history, and Tom Skelton, our young stage manager, who intends to go to Bali in six years to propose to Raka.

The diminutive star Ni Gusti Raka discusses a matter of costuming with one of the musicians of the gamelan orchestra.

In contrast to the simpler rural arrangements in Bali, Sampih prepares for a performance in an American dressing room.

Nora Kaye on Broadway: an interview

by Doris Thurston

Nora Kaye has been on partial leave from New York City Ballet, with which she has been associated since 1951, in order to appear in "Two's Company". During the Ballet's latest season she danced with them only on Sunday nights, doing both classic and dramatic roles. Of especial interest were her performances in Jerome Robbins' "The Cage".

Previously she danced her way up from the corps de ballet of Ballet Theatre to become its leading dramatic ballerina, internationally acclaimed for her brilliant interpretations of such roles as Hagar in "Pillar of Fire", the Bride in "Lilac Garden", Lizzie Borden in de Mille's "Fall River Legend" and numerous characterizations whose quality is unique in ballet history.

*"Two's Company" closed unexpectedly on March 8th.

● Nora Kaye was to be found backstage at the Alvin Theatre, where she is featured in "Two's Company", the musical revue in which movie star Bette Davis is also making her Broadway debut. She had just finished warming up, and now, in her practice clothes, she led me to her dressing room.

It wouldn't have been surprising if one of the world's greatest dramatic ballerinas admitted to being a bit tired of repeating the same roles eight times a week, and maybe a little ashamed of "commercializing" her art. But she minimized the differences between dancing in a ballet company and in a Broadway revue. "In the show I'm not on pointe", she said, "and the soles of my feet hurt until I became used to it. But then, Jerry Robbins choreographed the dances and I've worked with him in ballets often before and always enjoy doing his choreography.

"There is some difference, though, in my reaction to audiences. In doing the same thing night after night a performer can't help but notice when an audience is more or less responsive. I find myself being very aware of them, enlarging a movement in dynamics or emotion if they need a little stimulation, or sometimes giving twice as much because they've carried me along with them."

Famed for her tense dramatic characterizations, the ballerina is, in person, a smaller-than-medium sized young woman with short brown hair, turned-up nose and a quiet, unassuming manner. Slowly and without preparation, however, the simple acceptance of herself, which seems so undramatic, builds up in the observer an impression of unexpected power that hits with sharp impact.

As she sat before the mirror and made up for "Baby", her first number of the evening's performance, Nora Kaye presented an intriguing profile. The small, almost piquant face, frequently strong and aggressive on stage, appeared almost reticent. Her mobile mouth, fine and self-possessed, became more prominent as the make-up was applied. In the many roles she has created and made famous that face has helped portray the lover, captive, seeker, flirt, little girl or just Woman-woman in her loves, hates, indecisions, her loneliness, humor and her vastness.

Her "women" in "Two's Company" range from a comedy role in "Baby Couldn't Dance" (where a stupid but determined flapper of the 'twenties learns how to dance in order to catch her man) to "Roundabout" (in which she dances the part of a gay young girl who "gives too much to the world and wants terribly to be part of a society she doesn't understand"). "Hot Spot", her third dance is about a stripper who becomes involved with two men.

The comedy role is certainly different from anything she has done before. Was it difficult for her? "It came easily", she said, " 'Baby Couldn't Dance' was made in exactly three days. I've never done any other comedy role except perhaps in 'Gala Performance'. That was my first chance to do a specific characterization. In it I satirized a Russian ballerina and I had to work hard

illustrations by doris thurston

to 'get' her. Her gestures were very funny and I enjoyed them".

The dresser came in with the costume for "Baby".

"I'm really quite excited about 'Roundabout'" she continued . "It's not what an audience expects to see in a revue, and I think they're surprised. People come to be entertained, but this is a serious ballet. A little theatrical perhaps, but more ballet than Broadway is accustomed to. Jerry wasn't sure how it would go over. He changed it somewhat by cutting out some of my speeches and simplifying the duet".

I remembered having read how Nora at the age of eight had performed in a dance-play where she had the part of a witch who was held over a flame. She was supposed to let out violent screams but when the actual performance came, there was no sound. The enraged director later asked why she had been silent. "A dancer isn't supposed to use her voice", was the retort. I asked about the incident. "Oh, but that was when I was a child. I had great ideas then about classical dance being pure". She turned to the mirror again.

"I still don't see any necessity for a dancer to use words. She doesn't *need* them; movement should be enough. A ballet version of 'Roundabout' could be done without words. But this isn't strictly ballet, it's theatre dance, and the words come out of the movement. They help people who have never seen ballet to interpret the story".

In "Roundabout" she speaks a number of dramatic lines after certain movement sequences. I asked if that presented difficulties.

"No, it wasn't difficult. I've grown up in a theatrical atmosphere. My father was in the Moscow Art Theatre before he came to New York from Russia. I taught myself dramatics by reading such books as Stanislavski's. Antony Tudor helped me a great deal in understanding and creating a role. He discussed Hagar in "Pillar of Fire" with me for a year before it was performed. I got to know that character thoroughly. I like theatrical dancing better than classical", she explained, "because classical is so abstract that it doesn't need characterization as a basic motivation for movement; I like to move with a reason".

And how does a dancer find the 'reason' for the movements which the choreographer sets for her?

"Well", she mused, "I think about my character and get to know her so well that I know exactly how she would and wouldn't move. It's like an author who writes a book. He gets to know his characters so well that he can write about them in any situation. By studying and thinking about my part I find out her likes and dislikes, what she does in her spare time, her friends and activities, her relation to other people — and I *understand* her emotions and can express them from the *inside,* where they must originate. A motion of the body is meaningless unless it depicts the emotion experienced by the character, and underlines it in every part of the body. Of course, the better ground work a dancer has in classic ballet, the better she will be able to express these emotions, since she must have every muscle in complete command to perform classic ballets as well as dramatic ballets.

"Different choreographers have different ways of letting you know what they want. Antony Tudor, in his psychological ballets, sees the entire work in his head before he ever starts. His leading characters are sharply and subtly defined before he gives them to you. Jerry Robbins has to see us moving on stage, and develops one idea from another as he goes along. If I don't think my character would move the way the choreographer tells me to I say so, and it's usually changed. I never make up a movement myself".

As Nora Kaye put the finishing touches on her make-up I again became aware of the simple serenity I had first noticed. John Martin has written of her dancing as having a quality of "inner quiet". Earlier that evening a stage manager had said to me "Nora is easy to work with. She's relaxed, self-confident. She doesn't get excited about difficult things — she has no pushy ego. She enjoys! . . . that's her secret . . . people, places, things. She doesn't run around hysterically trying to *create* life. She lives it".

The ballerina stood up to get into the straight yellow-green dress that ended in knife pleats above the knees. After wriggling into a pair of kelly-green knee-length tights that protruded ridiculously below the skirt, she tied green ribbons around her forehead and ankles, stepped into awkward high-heeled shoes, and plopped a felt feathered hat on her head. The dresser threw a low-waisted beige coat around her which she quickly buttoned, slinging the tasseled shawl over her shoulder. This was the physical transformation of Nora Kaye into "Baby", a harsh, silly, stupid girl.

"Of course I really want to act sometime", she said as she turned her head at the door. "Tennessee Williams, perhaps . . . but maybe I'll wait until I'm too old to dance".

from the

Martha Graham

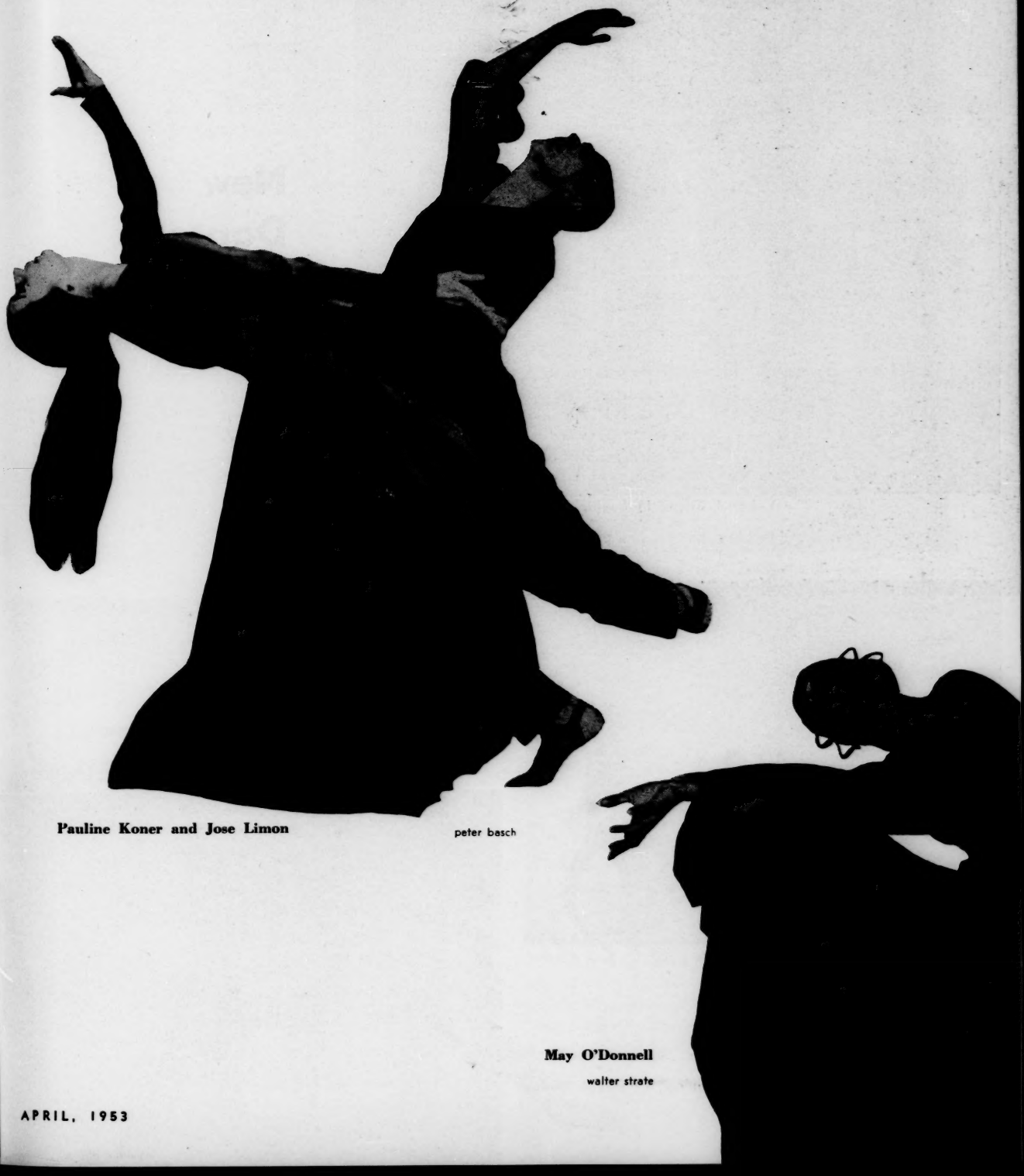
barbara morgan

● **Martha Graham, Doris Humphrey and Jose Limon head the list of choreographers whose works the new and welcome Foundation presents this month. Other leading performers than those on these pages are Nina Fonaroff, Helen McGehee and Pearl Lang (on the cover). All featured soloists appear with their companies.**

Merce Cunningham

gerda peterich

B. de Rothschild Foundation's initial Broadway season



Pauline Koner and Jose Limon

peter basch

May O'Donnell

walter strate

New Dance Group Productions

"The Village I Knew" by Sophie Maslow

"Family Portrait" by Jane Dudley

"Champion" by Sophie Maslow

and its guests

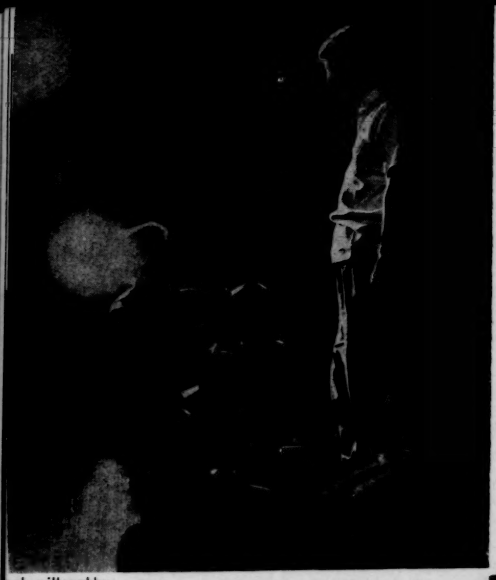
"Fables for Our Time" by Charles Weidman

"Games" by Donald McKayle (with his own group)

● Early spring has been notable for its unexpected influx of ambitious concert activity. Late February and early March brought three programs at the Ziegfeld Theatre by the New Dance Group (headed by Dudley-Maslow-Bales) augmented by Donald McKayle's company and with guest artists Eve Gentry, Hadassah, Ronne Aul, Daniel Nagrin and Charles Weidman (reviewed in May issue).

photographs by philippe halsman

the Lester Horton Dance Theatre makes its New York debut



bob willoughby

Left to right: Sondra Orans, Joyce Trisley and Lester Horton

bob willoughby→

"The Blues" with Carmen de Lavallade and James Truitte

"Prado de Pena", based on Lorca's "Yerma", with Carmen de Lavallade.

drawings by harold c. shonberg

music critic Furioso

by Harold C. Shonberg

Mr. Shonberg is record reviewer and music critic on the staff of the New York Times.

— And what (say some of the brighteyed young esthetes who write about the dahnse — definitely not the dance) has a music critic to do with *our* art? He deals with abstract patterns of sound; we deal with visible patterns of movement. He has his own specialized problems of technique and vocabulary; our exegesis is entirely different. Even if he is interested in the dahnse his viewpoint is essentially that of the dilettante. What can he know about the fine points of a perfectly executed relevé en arabesque, or pas de bourrée, or cabriole devant? . . .

Thus runs the argument. And thus do the connoisseurs du dahnse try to maintain their little closed shop.

They do make a fine mystique of the dance. But one need not be awed by it. It is a well-known fact that those who loudly parade their few words of French ordering a meal at the Café Momus are those who understand it the least. On the other hand, natural good taste and artistic instinct are worth more than all the terminology ever invented. It was one of America's great critics, James Huneker who, back in the Twenties, confessed to W. J. Henderson of The Sun that he (Huneker) did not know the difference between a lynx and a larnyx. But, added Huneker, he damn well knew a good voice when he heard one.

Now, the music critic who turns his professional attention to dance is somewhat in Huneker's position. He may not know the difference (in terminology) between a fouetté and a jeté, but he damn well knows a good one when he sees one.

Naturally a music critic cannot set himself up as an authority on the basis of once having seen "Les Sylphides", no more than he originally set himself up as a music critic because he once took a music appreciation course in college. As with any art, year-in-year-out exposure is necessary. One then comes to know the language, to achieve identification with the aims of dancer and choreographer, to observe the niceties of execution (again, often, without actually knowing the precise terminology for that execution). After constant observation one learns to sort the honest from the false, just as in his own field the music critic knows when a pianist is letting the pedals do what his fingers should be doing. Or the critic himself may not be a violinist, but he knows very well when a violinist's bow arm is weak.

Constant observation of any art supplies most of the answers, granted initial sensitivity, capacity for understanding and intellectual curiosity on the part of the observer. There is nowhere near the mystery about ballet that some super-esthetes would have us believe. A flowing line is a flowing line in any esthetic language, whether provided by Mr. Youskevitch or Miss Novaes, Mr. Tudor or Mr. Ravel. And an everyday working knowledge of technique and terminology is something that can be obtained from attentive, disciplined observation and reading.

(*continued on page* 50)

where has Karen Conrad been?

by Pittman Corry

Karen Conrad as she appeared on Ballet Theatre posters

● Several years ago a dance article in Newsweek Magazine began—"Whether Karen Conrad cleared the vast Center Theatre stage in two leaps on the night of January 11, 1940 has been a question which has occupied balletomanes ever since. Those who were present at the world premiere of Ballet Theatre in New York insist that she did when she made her first entrance in 'Les Sylphides'. Skeptics doubt the feat, adding that such athletic prowess is unsuited to the gentle poetry of the classic 'Sylphides' anyway. Whoever is right, Miss Conrad's entrance brought an exuberant dance troupe to the American theatrical scene."

Agnes de Mille, remembering the occasion in her "Dance to the Piper" said, "And then Conrad clove the air like a swallow in the highest jump of any living woman, again and again and again, on tireless young legs. Oh, it was fine!" In summing up, John Martin said, "The Ballet Theatre has laid the solidest foundation that has yet been laid for the development of the art of ballet in America" and "Karen Conrad, for example, has displayed gifts that rank her among the elect of her calling." Walter Terry announced, "Last night she was a truly American ballerina of a new order. Fragility and old-world charm were not present, for Conrad danced like a flawless young athlete, fresh and direct in style and surmounting the technical demands of the role with vim and brilliance." DANCE Magazine said "To Karen Conrad went the honors for the topmost individual success. Her spectacular dancing caused something like a sensation, and her every appearance was greeted with applause." Others said, "Her star is in the ascendant . . . a meteor in the ballet heavens."

What has happened to Karen Conrad, whose dancing at the time seemed to prove that Americans could perform the classic dance on an equal footing with Russian ballerinas and perhaps even go them one better. Those closest to the heart of the dance at that time had long been trying to establish this fact. Is she still dancing? Or was she only a flash, truly a comet in the ballet heavens, whose brilliant sparkle would diminish and fade just as quickly as it begun?

Karen continued with the company for several years. She had important roles in "Lilac Garden", "Peter and the Wolf", "Romantic Age", "Gala Performance", "Voices of Spring", "Swan Lake", "Capriccioso", "Pas de Quatre", "Petrouchka", and her Bluebird in "Princess Aurora" was sheer delight. But then this new American company took a strange twist and let itself be hailed as the "greatest in Russian Ballet". Although out front on the poster Karen was pictured in a "Bluebird" leap, the particular trademark at the time, backstage she couldn't hold her own against the new foreign-minded management and ballerinas. One night stands got harder and harder and were a particular strain on those occasions when she found herself dancing under the name of one of the foreign stars. The Russian dancers had been announced to the local managers and if, on occasion, they were unable to appear, Conrad was the unheralded substitute. Her own parts were fewer and fewer, and so Karen left Ballet Theatre. The company got over its "foreign" period soon thereafter, but by then Karen was elsewhere.

She appeared in a musical which was not a success, toured for the Shuberts and played an engagement of operetta at the Chicago Opera House. There she met Pittman Corry, who at the time was just beginning to get leading dance parts in the musical comedy field. He had been understudy to Ray Bolger in "By Jupiter", had a small part in the revival of "Connecticut Yankee", a leading part opposite Milada Mladova in "Allah Be Praised" and then went to Chicago for the operetta season. He and Karen became partners there and partners soon after in marriage.

Their first child, Connie, now seven, was born in New York. Karen taught for Virginia Lee at Ballet Arts Studio. Pittman had a part in "A Lady Says Yes", and although the play was not successful John Kennedy, producer of the St. Louis Municipal Opera offered Corry parts in St. Louis for the following summer. Karen had to refuse the leading dance role in "Call Me Mister" because her second child, Chris, now aged six, was on the way. She was assistant to the choreographer, however, during the rehearsal period of that show.

Karen and Pittman decided to visit Atlanta, Georgia, his home town, that summer. They had no intention of staying after the birth of Chris, but when a beautiful studio was offered them they decided to teach there that

winter. And so it began—a new career for them both. In the winter they taught, appearing briefly in operetta season in Detroit and Atlanta. In the summer they danced in St. Louis and Memphis and were guest dancers with the Atlanta Pop Concerts. In 1949 Karen and Pittman were offered the job of ballet directors for the St. Louis summer season. But Karen's third child, Craig, now three, was about to make his debut. So Pittman was the ballet director by himself. Another summer they toured the southern states in concert.

But the most important part of the new career in the South was the establishment of the Atlanta Dance Theatre, which has just celebrated its fifth anniversary. After the decision to stay on in Atlanta was made, the idea of merely teaching and putting on a "kiddie recital" at the end of the year seemed terribly limited. From the beginning they started to build a repertoire of good children's ballets, like "Peter and the Wolf" and "Nutcracker Suite". The second year they were there they announced the Atlanta Dance Theatre, proclaiming it non-profit, with emphasis on regional artists, musicians and dancers. It was wishful thinking at the time, for Atlanta was giving very little serious thought to local artists and their capabilities. At the end of the second year of the Dance Theatre the tears flowed freely. Although there were now five ballets in the repertory, a small orchestra and some audience, the Corrys had personally lost a thousand dollars. As if it weren't enough to give Atlanta a ballet company of its own, to work to the point of exhaustion, take time from their children, their studio, and then to find, in addition, that they were in debt, that was too much. They finally became angry, and then more determined than ever.

In the fall of the third year there was no orchestra, but everyone, down to the last seamstress, was paid and there was five hundred dollars in the treasury besides. That was the year an executive board was formed of parents and interested friends. Their job was to take care of all the business from the orchestra pit railing out to the back of the house and lobby. From the pit to the back of the stage, dressing rooms, costumes, scenery, etc. was the responsibility of the dancers.

By the fourth year the repertoire was larger, the dancers more experienced, productions more opulent and audiences more dependable. The company now owned canvas backdrops, a garage storehouse, an attic scenic shop, lots of good-will and "belief" were emerging.

The Atlanta Dance Theatre's repertoire now includes "Sleeping Beauty", "Cinderella", "Peter and the Wolf", "The Emperor's Nightingale", "Fantastic Toyshop", "Black Swan" and "Nutcracker" pas de deux, "Pagan Poem", "Circus Moderne", "Dancers of Degas", "Midsummer Night's Dream", "Punch and Judy", "Mozart Serenade", "An American in Paris", "Rhapsody in Blue" and "Dangerous Dan McGrew". The last named has music by Eugene Kurtz, an Atlantan now living in Paris. The settings and costumes were designed by Michael Manuel, stage manager of Sadler's Wells Ballet Company. The "Black Swan" pas de deux was staged for

lawson fields

Karen Conrad and Pittman Corry, directors of the Atlanta Dance Theatre

Conrad and Corry by Leon Danielian and Nana Gollner.

The dancers in the Company, all locally trained, are beginning to come into their own; five have graduated from the Junior to the Senior Company and show great promise. Production has reached a high level; lighting equipment and stage drapes are now company-owned; the orchestra, under Albert Coleman's direction, has been expanded to as large an ensemble as that of any touring ballet company; performances have doubled in number; prominent Atlantans guarantee the ballet seasons against financial loss, and the press is beginning to write editorials about "pride in our own Southern artists". It has taken seven years to establish both the school and the Dance Theatre. Other active schools and groups on the local scene are all part of Atlanta slowly becoming "ballet-minded".

Now the company is changing its title to the Southern Ballet and is adding the complete "Coppelia" and "Bluebird" pas de deux, as well as a new ballet entitled "Portrait of a City" (Atlanta), with music commissioned from Don Gillis by the Atlanta Music Club for the Atlanta Symphony. The city has acquired a beautiful outdoor amphitheatre, and if, as the mayor has indicated might be done, a wooden floor is set up in it, the ballet will perform there on summer evenings, and would probably add "Sylphides" to the repertoire this summer.

And what is Karen Conrad's place in all this? She, both as teacher of forthcoming young artists and as performer, has been the inspiration of all this activity. Her artistry as a dancer has made many of the accomplishments possible. And her dancing, how is it after all these babies and years of teaching? Her dancing is more mature now. Before, the most apparent thing about her dancing was a slashing technique and elevation, an almost too sharp razor-edge brilliance that typed her. Now, in the "Black Swan" for instance, her solo and coda with the fouettés are very exciting, precise and

(*continued on page* 56)

a trio

Moira Shearer is featured in the first of the three sequences of MGM's "The Story of Three Loves". Repeating the "Red Shoes" theme to some extent, she plays and dances the role of a ballerina too ill to dance, but who does nevertheless, and thereby dies. Frederick Ashton did the lyric choreography, generously presented.

A strange set of dances has been choreographed by Eugene Loring for "The 5000 Fingers of Dr. T". They take place in the dungeon where the wicked Dr. Terwilliker keeps all those bad people who don't take piano lessons. In a film which is much off the beaten path, which shifts a little uneasily between pleasing fantasy and nightmare, Loring has achieved a grotesque and splendid handling of large groups (only a segment is seen left) in a series of dances more cohesive than the film itself.

# of Films

French ballerina Leslie Caron has the starring role in MGM's "Lili", as simple and enchanting a Hollywood movie as you're likely to meet—that is, with the exception of one of the dance sequences. The story is of a homeless girl who feels unrequited love for the magician in a small-town carnival. The puppets with whom she commiserates and becomes friends are so appealing, the dances of director Charles Walters and assistant Dorothy Jarnac are so successful (always with the exception of that one out-of-character jazzy sequence in what is essentially a fairy-tale-like story) that we think you'll like it. She eventually finds true love with puppeteer Mel Ferrer.

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Louis Horst and modern dance in america

Part IV— The Summing Up

by Robert Sabin

● Before launching into a summary of Louis Horst's ideas about composing for dance and teaching dance composition, I should like to offset this somewhat impersonal information with a few more glimpses of his personality. There will never be a shortage of Horstiana, for he is one of the most paradoxical and striking figures in the contemporary theatre and dance world. Perhaps the most unique aspect of his character is its blend of acute sensitivity and esthetic creativity with good, old-fashioned American traits, such as a passion for baseball, a taste for informality in dress, and an instinctive dislike of preciosity and affectation in all their forms.

His caps (the cloth variety with a snap-band) are famous, and he wears them to everything—Balinese, ballet, and contemporary dance concerts, as well as the League of Composers, the ISCM, and the other recitals of modern music where he is usually to be found. He is probably the only person in the dance world who is equally at home in the midst of a rehearsal of "Dark Meadow" or at the Yankee Stadium. Part of the refreshing vigor of Horst's character stems from this ability to live in many worlds and to pass from one to the other easily and naturally.

Years ago, he was an ardent stamp collector, and when he found himself financially hard-pressed, later, he dug down into a trunk and emerged with over a thousand dollars worth of stamps which had quietly been increasing in value. He has also been a collector of paintings on a modest scale, and he was wise enough to buy Klees when they were still cheap, as well as works by Marin, Grosz, and others. The art of the American Indians has always fascinated him, and his apartment is scattered with examples of it.

Horst's intellectual interests are as wide as his esthetic ones. The Civil War has always been a favorite period of American history with him, and more than once he has gone over the battlefield of Gettysburg, and made other researches into that struggle. He is widely read in philosophy and esthetics but he never discusses them as an intellectual game, but always in connection with work, thought, or living problems. Although he has dealt tolerantly and kindly with all types of people, Horst has an equal distaste for dull, materialistic bourgeois (the people whom Mencken so mercilessly castigated as the "booboisie") and for the long-haired, greasy, aggressive Bohemians so typical of one phase of Greenwich Village life. He usually handles them with tact, but it is amusing for those who know him intimately to see the underlying asperity.

In music he has a vein of unabashed sentimentality that would surprise some of his students. For Mozart he can find harsh words, with which he loves to shock his friends with strictly classical tastes. But he can luxuriate in Mahler, Bruckner, Schonberg, and Strauss, while avoiding their heavily-upholstered romanticism completely in his teaching. In nothing is he ascetic. He loves good food and good wine, and only in recent years has he been compelled to curb an appetite that was truly admirable in its scope and sensitivity to the fine art of cuisine. In other respects, also, his gusto has been prodigious. A fuller and richer life it would be well nigh impossible to discover.

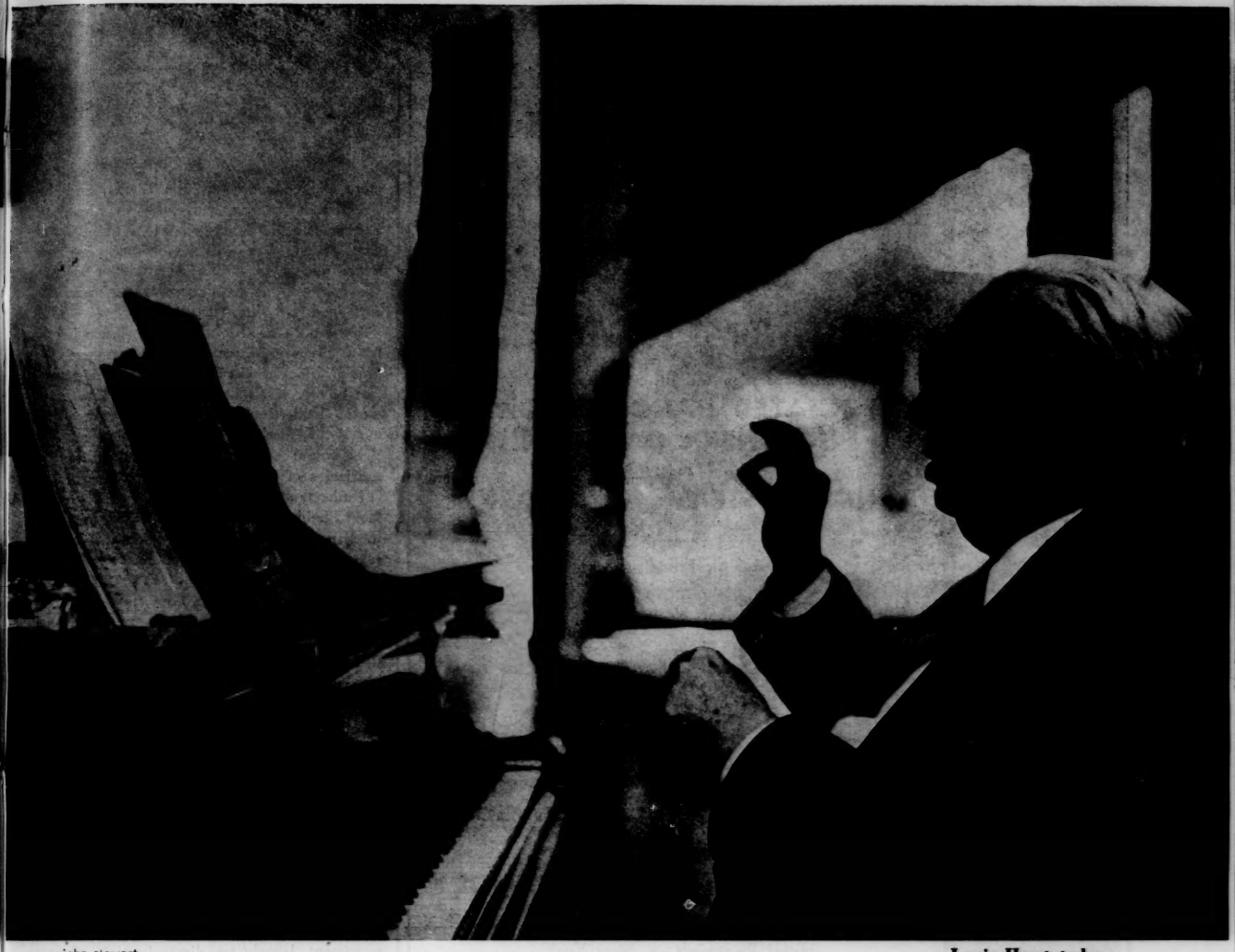
Horst is effortlessly witty about everything. I remember sitting with him at a ballet performance some years ago at which a celebrated ballerina swooned through a long classic work. At its close, Horst turned to me with a wicked gleam in his eye and asked: "Don't you think she *ever* gets tired of being the Grand Duke's mistress?" Examples are many of the dry wit that hits its mark surely. In a recent radio program Martha Graham mentioned that when she begins to become overly serious about a composition she is working on, she remembers "what Louis Horst calls getting bogged down in the winsome witchery that awes, from which nothing comes out." That stops her, as it would anybody.

The soundness of Horst's instincts and principles in composing for modern dance are proved by the fact that such scores as those for Martha Graham's "Primitive Mysteries" (1931), "Celebration" (1934), "American Provincials" (1934), and "Frontier" (1935) remain unsurpassed to this day. In one sense, contemporary dance is like chamber music. It is enormously concentrated, direct, exposed, and usually couched in intimate terms. The modern dancers have seldom used lavish décor, costumes, and the color and blandishments of the symphony orchestra. Partly by force of circumstances, but prevailingly because of the nature of their art, they have concentrated upon the dance itself and the theatre implicit in the movement and dramatic action.

Economy of instrumentation, functional relationship to the dance, harmonic appropriateness to the emotional scheme of the work, rhythmic integration—these are the main principles that guided Horst.

I have seen him play the piano part of one of his scores with only the clarinet part to guide him. So closely woven was the musical texture, that he was able to reconstruct the piano part accurately from this single thread. Who could ever forget the piercing trumpet calls accompanying the leaps straight up from the floor, in "Celebration"? Or that taut, courageous phrase that opens "Frontier"; or the deeply moving simplicity of the flute melody in "Primitive Mysteries"? In lighter moods, Horst has been equally felicitous. His music for Nina Fonaroff's "Little Theodolina" is deliciously satirical. The mythical and ceremonial content of Jean Erdman's "Transformation of the Medusa" has revealed another vein of Horst's musical invention in his score for that work.

Horst's teaching of dance composition has now established itself as a very significant force in American dance education. Only three years ago, the School of Education of New York University awarded a Master of Arts Degree to Mary Kulynitch, who wrote her master's thesis about Louis Horst, "A Historical Study of His Contributions to Modern Dance Choreography". This study, which offers valuable and well organized information, reveals the full impact of his work. Other students in other universities are now working on similar theses and treatises. Esther Pease is just completing her doctorate at the University of Michigan on Horst and his work.



john siewart

Louis Horst today

His teaching falls into two main courses: Pre-Classic Dance Forms, and Modern Forms. In the music of the sixteenth and seventeenth centuries Horst found an admirable base for his Pre-Classic Dance Forms. "It was a time when almost all the great music was dance music," he has pointed out. This music and dance offer clear structural forms with which the student can be trained to exercise his analytical and creative powers.

In approaching the course, Horst divides dance composition into two aspects: conception and manipulation. By conception he means a statement of what the dancer has to say, not merely in intellectual and emotional terms, but in movement. The idea must be translated into movement. This movement should not be a pantomimic symbol for a verbalism or literal story concept, but a self-contained expression, which is original with the dancer. This movement is the germinal theme of a dance section, corresponding with a musical theme and its development section. In the beginning he keeps these movement themes short, usually two measures.

Manipulation is the process of developing these movement themes, using devices familiar to the musical composer: inversion, augmentation, diminution, imitation, sequence, alternation, rhythmic variation, and other technical resources. In short, dance composition, like musical composition has principles of structure and development, no matter how startling its content or how free its form. It cannot be overemphasized how important it was to this new art to have these principles firmly enunciated at the beginning of its development. Those who gave free headway to pure emotional impulse with no conception of form promptly encountered disaster, as such one-sided experimenters always have.

The Pre-Classic Dance Forms course includes twelve studies. The musical forms used to give a mood and pulse to the first ten of these studies are the Pavane, Gailliard, Allemande, Courante, Sarabande, Gigue, Minuet, Gavotte, Bourrée, and Rigaudon. The moods may vary considerably. The Pavane, for instance, may suggest power, arrogance, and rudeness, or on the other hand, extreme formality and dignity. The student begins with three-part form, A-B-A, which demands two movement themes, one for the A section, and the other, in marked contrast to the A theme, for the B section. After these ten studies, the student attacks two

(*continued on page* 40)

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Louis Horst

(*continued from page* 39)

more challenging forms, the Rondo, and the Theme and Variations, employing the chaconne and passacaglia in the variation form. More complicated development sections are now taken up. At all points, the relation of the musical form to the dance form is carefully explained and illustrated.

Modern Forms, for which Pre-Classic Forms is a pre-requisite, allows the student far greater liberties but also challenges his creative power. Horst has organized it into three parts: Understanding by Contrast the Elements of Modern Art; The Sources and Background of Modern Art; and The Immediacies of Today Influencing Modern Art.

Understanding by Contrast, a term borrowed from Sheldon Cheney, shows the student how modern artists use such elements as space, texture, and time, in contrast with the usages of the artists of the past. The student is taught to explore space, discovering unusual space designs and creating a new linear space consciousness. Dissonance in dance, expressed through conscious inner muscular intensity, is also explored. The third study of this first part of the course is devoted to asymmetrical rhythms, concentrating on a 5/4 meter with its ratio of two to three.

The second part of the course deals with primitive, archaic, and medieval sources. Primitive forms are divided into the earth primitive, movement which is deliberately awkward and earthbound, and the air primitive, movement of similar awkwardness, but covering more floor space and including leaps and other movements off the floor. The archaic studies take up the planal organization of movement, largely two-dimensional in character, as suggested by archaic dance and sculpture. The medieval section falls into two parts, the religious medieval style, with its parallelism of design, and the secular medieval style, which includes free use of distortion and acrobatics.

The third part of the course is more heterogeneous. Horst includes under the term immediacies such attitudes, styles, and idioms as introspection, cerebralism, impressionism, jazz, and Americana. The student learns to express in dance the forces which have molded the world around him.

If I have done nothing else in this series of articles, I hope I have made it clear that Louis Horst represents that rarest of blends in human temperament: lucid esthetic creativity and warm humanity. He was swept up into one of the most important artistic movements of our time and he threw himself into it, heart and soul. Wherever contemporary dance is honored and understood, his name will be sounded among those of the great pioneers.

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Sex: Male
Profession: Dancer?

By Carolyn Parks

a teacher suggests some remedies for a persistant problem

• Serge Diaghileff went to the ballet with me last night. The performance was not given by any company in particular — Alonso, Kaye, the Tallchiefs all danced — so it must have been all of our leading companies combined. It is hard to realize that I was dreaming, for Diaghileff was the suave sophisticate that he must truly have been. His reactions were exactly what one would expect from a man who had never seen an American company, a man who had been the head of the greatest company ever to appear on the western European and American stages through the second two decades of this century.

"Your ballerinas are superb!" he exclaimed. "They equal my Karsavina, Spessivtzeva, even Pavlova. And the soloists — better than mine!" Diaghileff's eyes shone. "Your corps de Ballet is without peer, any one of them could have been a soloist for me!" Then a dark look crossed his face. "But what's the matter with the American men in your ballet?" he roared.

"Can you find fault with Youskevitch, with Eglevsky?" we quavered.

"I am not talking about men who were trained in Europe," he replied. "Why hasn't America produced a Nijinsky, a Massine, a Bolm, as I did?"

"But you claimed they were geniuses," we answered.

"Geniuses, no — they were men with an abundance of talent. In all generations there is talent to be found. And why is it not developed in the male American dancer?"

To answer Diaghileff's question we must go to the roots of the problem. First, the ballet schools in America, second, the American home. The ballet schools here have long bemoaned their fate. "We never get any male pupils until they are too old to train thoroughly." And, "Our ballerinas aren't getting proper training in supported adagio because we never seem to get men strong enough to be their partners." Or, "How can we do anything when only effeminate boys will take lessons?" Thus they weep on each other's shoulders. They take no steps to correct the situation.

The American public has always looked at art in any form as suitable for its girls, but sissy for its boys. The six-year-old boy who wants to sit and paint is told to go outdoors and play with the other boys. Any ten-year-old youth who tries to play his sister's piano pieces is told to play baseball instead. But most shocking of all seems to be the idea that any boy should put on a pair of tights, and thus brand himself a fop. The American father howls his indignation at the thought. If he attends the ballet at all he refuses to regard it as more than a leg show on the part of the girls, and he declares he'd rather see his son dead than up on the stage cavorting with those fools. The average American mother shows little more intelligence. She dreamed of being a dancer herself, so she is determined to give dancing lessons to her daughter, often far sooner than the child should have them. But her son — "Why his father would have a fit!" is her first reaction. "And Johnny is so clumsy, he falls all over his own feet." Johnny, himself, might have had fleeting moments during which he dreamed of dancing, but he keeps them buried deep in his subconscious mind, for those moments were born as he watched the very dancers his father ridicules so loudly.

Many boys recognize the benefits they might receive from ballet. Aside from the artistic satisfaction, which they might or might not feel a need for, any boy trained in athletics only has to look at ballet to realize that it develops all the muscles, increases co-ordination, and adds to athletic prowess. But few boys will buck public opinion as individuals. If their companions could be talked into going to ballet school with them, it would become the thing to do. As the situation now stands, however, the popular notion that only effeminate boys dance compounds the predicament, and the result is that few boys who are normal have the nerve to take the first step.

It is far easier to state the problem than it is to solve it. But there are solutions for it — solutions that rest with the ballet teachers, the boys themselves, and the parents. The ballet teachers must stop feeling sorry for themselves and do something to improve the situation. They must seek out youngsters who are likely material. They must offer them stimulating classes in ballet. If the boys are under fourteen, they must create special classes for them, where they will not have to dance with little girls, for few boys of that age will agree to dance with girls. And even after they are fourteen, when they enter co-educational classes they must not be given exactly the same work as the girls. There are two reasons for this — first, they cannot compete with girls because of the difference in body structure; second, they are aiming at a different goal in dance form. As soon as centre work begins, the combinations should be varied so that the girls do one version of them, followed by the boys, who will do tours en l'air rather than pirouettes, jumps rather than relevés, beats wherever possible, grandes pirouettes instead of fouettés.

The majority of teachers in America are women, and this in itself creates a difficulty. They have concentrated for so long on developing their danseuses' style that they have almost forgotten how to teach a danseur. It would be wise for many of our women teachers to take special courses from competent men of their profession to study variance in style. All teachers must give considerable thought to their use of boys in their school performances. The boys must be made to feel that they have an important role to play, their dances must be definitely masculine in character, and they must not be considered merely as partners for the girls. It is precisely because of their masculinity and its contrast to femininity that really male dancers are desired and needed in the dance.

How can the teachers stimulate an interest in ballet for boys? One way is to go to Parent Teachers Association meetings and to school assembly programs, giving speeches followed by pupil demonstrations. If possible, pupils in various stages of development should be used. The teacher might give a short lesson demonstrating that the barre work of all dancers is essentially the same, and that the simple steps performed by the beginners develop logically to the more difficult steps which the advanced dancers can perform. Both boys and girls should be used in these demonstrations with the muscular differences noted. Then it should be explained how these differences must be treated in training the young dancer — how the natural suppleness of the girls' bodies enables them to extend their legs higher than the boys and to bend back farther than it is desirable for the male dancer to do. On the other hand, the boys' natural muscular development will be shown to give them an advantage over the girls in steps requiring strength. It is easy for a teacher who has original ideas to prepare a short program for this type of demonstration. Dances pointing a parallel between ballet and athletics are well received. One need only follow the sports pages of our newspapers to find striking photographs of athletes posed in almost perfect ballet positions. Particularly inspiring are slides which can be projected upon a screen to show a baseball player with his leg raised in second position, a football player in arabesque, a skier in grand plié, followed by dancers in the same positions. Of interest to groups where there are teen-age boys are demonstrations by a boy and a girl from the advanced class, doing a

zachary freyman

"It is precisely because of their masculinity . . . that really male dancers are desired and needed for the dance."

dance together, a dance which will show that any boy who can do ballet can become a good ballroom dancer with no effort.

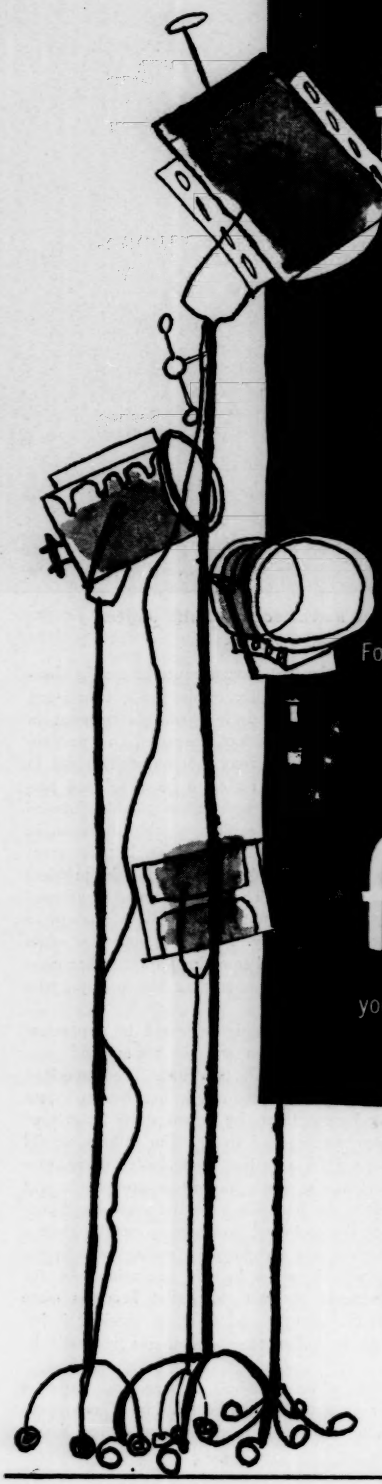
In this day of television a great medium for selling ballet to the public is available. It is regrettable that there is not more co-operation between dancing teachers because far finer programs could be produced by several schools with high standards than any one of them could afford. We have the admission of the teachers themselves that no school has enough male pupils. If they could combine forces for a few television programs and show a large group of boys dancing forcefully, it could become a great impetus to other young men, the result would be beneficial to all schools.

Many boys would love to study ballet. But for most, it is a secret dream which they dare not confess. Proof that this is so has come to light since the war, when so many GI's returned with a determination to do exactly what they had really wanted all their lives. They enrolled in ballet schools on the GI Bill. And they proved to be apt pupils. Our ballet companies are giving them their chance now to show what they have learned. But the unfortunate truth is that most of them started their training too late. Their bodies were hardened and they now have faint hope of mastering the art because the formative years were wasted. As partners they are strong, but as technicians they will always lack brilliance. An early start in ballet is more important for a man than for a girl because a man's body is stiffer and harder to mold. However, these men are breaking down the barriers of stupid prejudice that otherwise would keep the boys of today from admitting that they want to be ballet dancers. Each performance given by a truly masculine dancer defeats an argument which the many narrow-minded members of the audience might use against the profession.

Teaching the young boy requires even more patience and more attention to detail than teaching the young girl student. Because of the structure of a boy's body, no fault should go uncorrected, for each step which he performs adds to his muscular development, and if he is doing the steps incorrectly it is almost impossible for him to change. So the first lessons must be taught slowly and meticulously. His future ability to do beats, turns, and steps requiring elevation depend entirely upon his turn-out in demi-pliè, his straight spine, and his foot positions, and particular care must be given to these. A strong foot naturally turns in with the heel to the back, but for ballet to be effectively performed, the heel must be forward, and unless this is stressed from the very first lesson a boy will seldom be able to attain it. Many boys have weaker bodies than girls their age. It takes great understanding to teach a boy who lacks strength, for the problem is psychological as well as physical. The boy must not be allowed to grow discouraged, still he must not be allowed to attempt to do steps that are beyond his ability. Private lessons are often the only solution to this problem, and sometimes the teacher must give these lessons at reduced rates rather than lose a pupil who can become an asset to the school.

The American public is slowly being educated to appreciate ballet. Ballet in movies and television and the many good companies is becoming more popular all the time. The American mother is gradually finding it easier to talk her husband into attending the ballet, and once there, he is not quite as critical of the men who perform as he used to be. The fathers should be encouraged to attend PTA meeting when ballet demonstrations are being given. Once a man's interest is aroused it will be found that he is often the one who asks the most intelligent questions and he grasps the technical points more readily than a woman. If he can be talked into watching a dancing class in the studio it may be he who becomes ballet's champion. As the children share their parents' interest the ballet becomes more fascinating to them. If the parents and teachers consider it important for boys to study ballet the boys themselves will be eager participants.

And so, Mr. Diaghileff, while we admit to a grievous omission at present, we ask for your patient understanding. Those of us who love the art of ballet are trying to do more than just dream about it!



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Young Dancers in the spotlight

young Dancers section

Dot Virden, pupil of Besa Sklarsky at Sullins College, Bristol, Va., has been accepted in the senior class of the Sadler's Wells Ballet School and leaves for London in the early summer.

roulande

Marilyn Minns has been awarded the 1953 summer scholarship to the Swoboda School of Dance in N. Y. by the Emmamae Horn Dance Studio of Houston, Texas.

Barbara Bettinger of the Courtney Ballet Co., Louisville, Ky., plays a leading role in Ellis Obrecht's "Man About Town", one of four ballets to be presented on April 24th in celebration of the company's 20th anniversary.

john h. welsh

Barbara Carroll, assistant to the head of the dance department at the Cincinnati Conservatory of Music, dances regularly with the Cincinnati summer opera ballet, and is featured dancer and choreographer of the Univ. of Cincinnati TV show, UC on TV.

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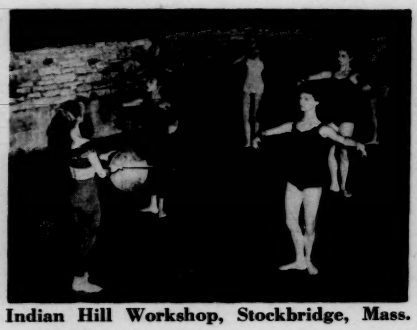

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The Valley Camp, Wolfeboro, N. H.

Jacob's Pillow, Lee, Mass.

Summer Dance Camps

by Regina Woody

We are interrupting our series of High School of Performing Arts Guest Editors to give you the article on dance camps for which you have asked. It would take several books to do them justice, but if you're interested, there is one which is a story on the subject — "Ballet in the Barn" — probably available at your library, by Regina Woody. Here in two short articles the author of that book who is also the director of your own YOUNG DANCER section, speaks briefly to you and your parents.

To Young Dancers

"What are dance camps like?"

"What will I do all day?"

"What will I learn?"

"Will I have fun?" These are some of the questions you ask me. Your parents ask more practical ones like, "Where are these dance camps? What do they cost? Are they safe? Is the teaching good? Will they make a professional out of my child who is only a gifted amateur?"

First, let me answer you young dancers. Dance camps are like other camps in many ways. They are in the country, on lakes, at the seashore. Some are real camps with log cabins and primitive bathing facilities. Others use old farmhouses for lodgings, but almost all of them use airy old barns for practice halls or stages. You will be out of doors most of the time, but swimming, sailing, riding or nature study will be of minor importance. In

a dance camp you dance, or watch dancing, or talk dancing, morning, noon and night.

At some of these camps you will be exposed to all kinds of technique: ballet, modern, ethnic, character, folk, acrobatic, tap, etc. Some camps will have more ballet, some more modern, nevertheless, even if you think you know what kind of dancing you want to do, remember that the more kinds of dance you try for yourself the broader your experience will be. In almost all the camps you will see a number of famous professional dancers. Some will be visitors, others you may be taken to see at nearby festivals.

You will learn a great many things about related subjects. There may be courses in the history of dance, in costuming, in make-up, in stage design, music appreciation and dance composition. Moreover, you will be part of a busy active group of dancers and would-be dancers. The environment will foster discussion and you will become aware of many new and interesting things about dancing and dancers, many of which will stand you in good stead should you decide to become a professional.

Dance camps differ considerably in their attitude towards dancing and the way it is taught. Nevertheless, no matter how hard you may be permitted to work on your dancing, they are all geared to give you a wonderful summer and one which you will remember your whole life as an opportunity to learn while performing, even as you begin to be aware of some of the pleasure and the problems of a career in dance.

To Parents

"Why a dance camp?"

Because a dance camp will give your child a preview of what life on the concert stage, in musical comedy or in a ballet company will be like. If your child is determined to become a dancer it is an ideal preview. But do not fear that such an experience will make her dreams of becoming a professional irrevocable. It may have exactly the opposite effect. She may quite possibly return from camp saying that if she has to work that hard to become a dancer she doesn't want to dance. There is a lot to learn about dancing and its related arts; practice is long and arduous. A dancer takes the state of her health very seriously, the body is her instrument and must be kept in condition. However, if your child has the will to learn and the love of dancing in her heart, two months at a dance camp will be more than equal to a year of lessons. And even if she has no professional aspirations, what she learns will enrich her life forever.

A dance camp brings the child the right to choose from a great variety of dance experiences most of which she never before even knew existed. The haughty young ballerina becomes acquainted with the vocabulary of modern movement. The barefoot modernist learns a little of the history of the dance and becomes aware of a goodly heritage. The tap dancer sees in African dancing the magnificent use of the upper body as the feet stamp, while many an erstwhile acrobat, hitherto content with a split and a backbend, yields to the subtle and beautiful spell of Indian gesture. Exposure to varying cultures in the world of the dance enlarges a child's horizons and permits her to choose her art with greater understanding and humility.

At camp a child is safe, and yet she is having a tremendously interesting group experience which will affect her both mentally and spiritually. The child's body will profit by sane living, simple meals, an outdoor life and friendly companionship. A good dance camp, or one offering good dance training along with its other activities, offers great emotional freedom and release. Tensions disappear, human relationships seem less exacting and dancing, previously done merely on the plane of "make believe" becomes serious, vital and truly creative.

Dance camps are no more curealls for diseased minds than they are curealls for physical diseases, but many a dance camp has performed what seem like miraculous cures. A nervous child can be reborn and acquire poise, while another may be released from terrifying fears by dancing out her own problems. Stammerers often speak more easily, shy children may become show-offs, while poor eaters suddenly become ravenous. Of course camp directors are human, they make mistakes, accidents happen, children become lonesome, it rains a full week and colds and mosquitoes make life miserable, but these things all happen at home, in cities, in suburbs or on the farm. A parent cannot protect her child from life. As long as you cannot, why not let her live it to the fullest extent?

"How can I find a good dance camp?"

By reading camp advertising, by applying to camp bureaus for booklets about dance camps or camps having various courses in various kinds of dance. Best of all, perhaps, by enquiring of your child's teacher. She knows both your child and the camp which is well within the reach of your home by train or car. If the teacher cannot help you, then write to the college or university nearest you which boasts a good dance department and ask its help. It is quite possible that an experimental dance camp may be being formed and that your child may be permitted to become a part of it. Dance camps are in their infancy, but many of them are mighty lusty infants. Those on these pages are but a sampling.

"How can I be sure the quality of teaching is good?"

A very difficult question to answer for it depends on your personal taste in dancing. However, a person who runs what you consider a good school in the winter months will certainly run a summer camp which will be acceptable. Once again, your child's teacher or the nearest college dance department of a college can answer your questions as to the calibre of the dancing being taught. If you have to decide for yourself, look at the director's pictures in dance costume, ask with whom she studied, and try to read some of the reviews of her work.

"What will a dance camp cost?"

If you remember that good dancing is never accidental or cheap you will be prepared to find that dance camps which have fine dancers as teachers are necessarily expensive. Four hundred and fifty to six hundred and fifty dollars is the usual price range. This may sound very expensive, yet actually leave the dance camp director with a deficit on her hands. However, almost all dance camps offer scholarships, whole or part, and many permit a girl or boy of fifteen or sixteen to earn some of his tuition in various ways by working in the cafeteria, in the library or in the office. If you are really interested in sending your child to a dance camp get the best information available from every source. Don't hesitate to ask questions of its director, don't be intimidated by remarks about its being nearly full, and don't accept any camp which has not got a certificate of health and thoroughly good references from people in nearby towns. See the camp movies, if possible, and try to talk to parents who have children in the camp.

"Should I consult my daughter or should I decide for her?"

Consult your child by all means. Going to camp is an experience. Going to a dance camp for the child who loves dancing is more than an experience, it is the realization of a dream. Do not deprive her of one moment of anticipation or participation. Let her share the talks, the visits, the movies and pay serious attention to her objections or preferences. Always remember that no one can decide "What Camp?" nearly as well as the three people most concerned, father, mother and young dancer. Father because price and health standards will most likely be his concern, mother because distance and safety are hers, while the child can rightly say which countryside, which program and which teachers best appeal to her. A summer at a dance camp is well worth all it costs. It is a creative and broadening experience. Choose your camp with care, fit it to your child and know that it may well prove a turning point for her in seeing her art in its proper relationship to her own desires and ambitions.

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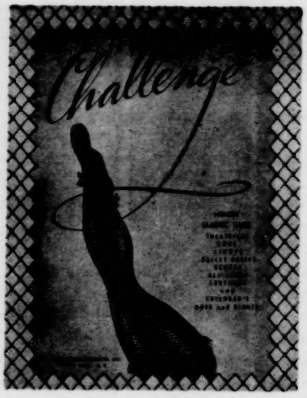

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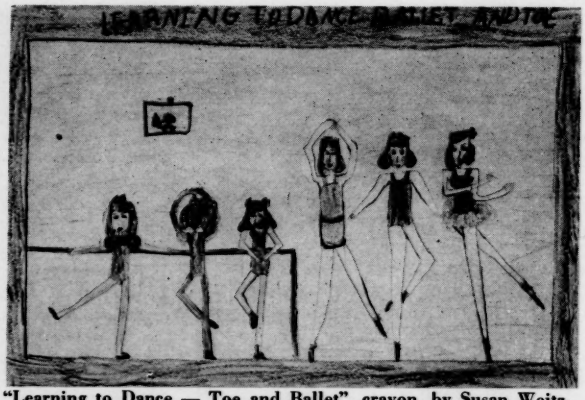
Contest Winners

young Dancers section

Five more winners in the "Draw a Dancer" contest.

"Persephone", water color, by Tamara Nuhfer, 8½, of Pittsburgh, Pa. A dance student at the Arts and Crafts Playhouse.

"Dance of the Rag Dolls", crayon, by 5 year old Beth Lutgen from Pewaukee, Wis. A pupil at Gui-Dance.



"Learning to Dance — Toe and Ballet", crayon, by Susan Weitzner, 9, of Glen Cove, L. I. Pupil at Miss Manning's School of Dance.

"The Enchanted Swan", pen and ink, by Trinka Morgan, 8½, of Denver, Col. A dance student at the Leo Kersley School.

"Mimi", a self portrait, pencil, by Mimi Vignos, 12, of Canton, Ohio. Studies dance with Madame Anderson and William Reynolds.

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MUSIC CRITIC

(*continued from page* 31)

It would, of course, be idle to pretend that the active music critic could ever match the background of knowledge and specialized data owned by the active dance critic. Life is too short. But the music critic has his contributions to make, too. Very often he can act as a corrective to a certain type of poppy-and-lily exuberance common among enthusiasts of the dance world. These enthusiasts, especially in England for some reason, are slaves to the fine points of their art. Not exactly reluctant to parade their knowledge, they are apt to go into hysterical ecstasies over a performer's ballon or batterie.

The music critic, however, learns early in life to think of over-all ensemble rather than individual performance. He does not go to the opera and spend his whole review raving over the soprano's staccato scales *in alt;* he is equally interested in what the orchestra, the conductor, the chorus, the subsidiary singers have to say. He learns that there is a place for virtuosity (and life would be the poorer without it), but his judgment should be too balanced to permit misplaced virtuosity of a type so often encountered, and so little censured, in typical ballet performances.

He also has an advantage in not being too close to the figures and problems of the dance world. Too many dance critics (fortunately not all) have a vested interest in the dance and are inclined to ignore some of the worm spots on their apples. The dance, after all, is not the most prosperous of American activities and those of the press have an understandable reluctance to cite chapter and verse about some of its fundamental evils.

More detached, less concerned with personalities of the dance world and their problems, the music critic can have a clearer attitude. He looks over the excitement and accomplishment of the brave new world of the dance about a generation ago — the contributions of Massine, Tudor, Balanchine, Graham, Ballet Russe and Ballet Theatre, Jooss, the splinter groups—and compares them with the dead end of today's sterility. He sighs when he sees present-day choreographers taking in each other's washing for a living. He notices that the older choreographers are apparently tiring, and sees no really outstanding new talent to take their place. He cites the decline of choreographic values, using the recently-

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concluded season of the New York City Ballet as an index — quite a few novelties, but perhaps only one fit to enter the permanent repertoire.

He wonders what has happened to the American school of the dance. "Billy the Kid"; "Interplay", with its typical American leanness, economy and rhythm; "Fancy Free", a brash, extrovert, amusing short story; "Appalachian Spring", tender and sympathetic — are they to have no successors? Or are choreographers going to persist in following Balanchine's lead, seeking out Bach and Mozart and other scores of the symphonic repertoire for which to compose derivative, eclectic works?

Such a tendency bothers the music critic a good deal more than the dance critic. A classic, non-programmatic score by Bach or Mozart is an entity in itself; adding a choreographic dimension is like pasting butterfly wings on an airplane. Nobody is more keenly responsive to the function of music as an adjunct to movement than a music critic; and he knows as well as anybody else — yes, often better than the choreographer — whether a given score is danceable or whether its use is an artistic sin. He also thinks back over the orchestras used in ballet performances during the last few years. He gives thanks to Leon Barzin and the City Center group; otherwise all he can remember is a tangle of thin sounds, ragged entrances, out-of-tune solos, impossible tempos and flabby rhythms that literally have murdered the ballets and nearly murdered the dancers.

To love the dance is very easy. None of the arts, not even music, has its particular combination of purity, plasticity and fluidity: its ability to express emotion through idealized movement and gesture. But blind love does more harm than good. By maintaining a certain amount of scepticism and balance, by not being afraid to say the emperor has no clothes on, by dissociating himself from the precious-precious segment of the dance world and refusing to enter any cliques, and by bringing to bear his specialized knowledge about one of the most important elements of the dance, the music critic can have a unique function. And if, by so doing, he can legitimately complement the specialized knowledge of the dance critic, it will be to the ultimate benefit of the art as a whole.

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THE BALLROOM PANORAMA

BY ALBERT AND JOSEPHINE BUTLER

How to Enjoy the Viennese Waltz

● So gay . . . so essentially a ballroom dance . . . the Viennese Waltz enchants all those who have mastered its swirling style . . . frustrates those who have not learned the knacks that unlock the keys to its enjoyment. There are just a few tricks to learn. Put them together, and you waltz, Viennese style . . . the ultimate in ballroom dancing.

The Viennese Waltz is intrinsically a tour de force in alternating left and right revolving movements which carry the couples around the edge of the dance floor. The basic step for either right or left turns takes two measures of the music, divided into forward or backward halves of three beats each.

Aside from the step patterns, it is necessary to use certain qualities of body rhythm if one is to enjoy, without obvious effort, the characteristic whirling movements of Viennese style Waltz:

1. Both partners should keep *hips forward* over the balls of the feet at all times. It is impossible to do a good Viennese Waltz when the partners' hips pull away from each other.

2. While three changes of weight take place in each measure, the dancer's head and upper body weight should be maintained over the thigh and foot that takes the travel step. To be more explicit, bring the moving thigh and foot under the upper body as the forward or backward travel step is taken on Count One. Stay over this foot as the two quick weight changes are made on Counts Two and Three.

3. The combined travel and rotary effect is facilitated by slight alternating forward and backward tilts at the beginning of each measure. The forward tilt comes from the *supporting ankle.* The backward tilt is a stretch upward and backward from the hips. Strive for half turns with each measure so that each alternating tilt takes you on the Line of Direction around the edge of the floor.

Each musical measure involves a "travel step" and a "floating rise". The Travel Step, sometimes called the "Hesitation", should be practiced first, particularly by beginners. Practice slowly, keeping in mind the above three points, gradually increasing the forward and backward movements until they approximate Viennese tempo. This tempo is fifty-six to seventy measures per minute. Sixty mpm is probably the most popular tempo.

The Hesitation Step, incidentally, is much used by good waltzers for changing turns. Also, by stringing several measures of "Hesitation" together, it is frequently used as a "rest change" from the more vigorous continuous turns.

The Travel Step should be practiced first at slow or medium Waltz tempo, moving L F forward on beat One. Try to attain a relaxed balanced position quickly. Maintain weight over L F for beats Two and Three, while bringing R F up to L F loosely without changing weight. On beat One of the next measure, R F moves backward, with slight backward tilt of upper body. Make weight change complete before bringing L F to R F for beats Two and Three . . . no change of weight. Repeat for practice.

Change above to R F forward and L F backward on the One beat.

The Floating Rise takes place on Counts Two, Three of the measure. While every Viennese Waltzer worthy of the name uses this Rise, it is difficult to describe except in word pictures. It seems to start with an upward lift at the waist, stretching out to the elbows, similar to the slight lift of the seagull's wings while soaring. It resembles the head and body lift you get when that first summer's whiff of fresh salt air penetrates your nostrils. From a solid foot base on Beat One, from which you have initiated the momentum of your turn, the "Floating Rise" literally pulls you off your heels and continues your rotary movement. By the end of Beat Three the lift has petered out . . . you are down to your solid foot again, ready for the next travel step on Count One.

Next month "How To Enjoy the Viennese Waltz" is continued — with a description of the Fleckerl and other variations.

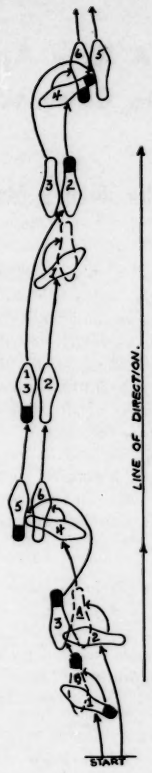
Description of Pattern

Left Turn

Footprint

1 — L F — Fwd — Turning Lt
2 — R F — Around partner and a little to side of L F — as weight is transferred to R F both feet swivel to positions A, B
3 — L F — Bwd — Feet in crossed position
4 — R F — Bwd — with inward rotation of leg and foot
5 — L F — Bwd and around, placing instep at heel of R F
6 — R F — Turns inward in place
Repeat Cts 1 — 6 ad lib for continuous left turns

NOTE — See Footprint 3 — Left Turn — While the crossed foot position is preferred technically, many achieve a very satisfactory Waltz with feet closing in normal position.



The Change of Turn

1 — L F — Fwd
2 — R F — Fwd — even with L F
3 — L F — Change of weight in place

Right Turn

1 — R F — Fwd — turning Rt
2 — L F — Around partner, close to R F — swiveling on R F so that L F can be back to L O D
3 — R F — Closes to L F
4 — L F — Bwd — with inward rotation of leg and foot
5 — R F — Bwd and around, placing instep at heel of L F
6 — L F — Turns inward in place
Repeat Cts 1 — 6 ad lib for continuous right turns

To change to Lt turns similar to above change

1 — R F — Fwd
2 — L F — Fwd — even with R F
3 — R F — Change of weight in place

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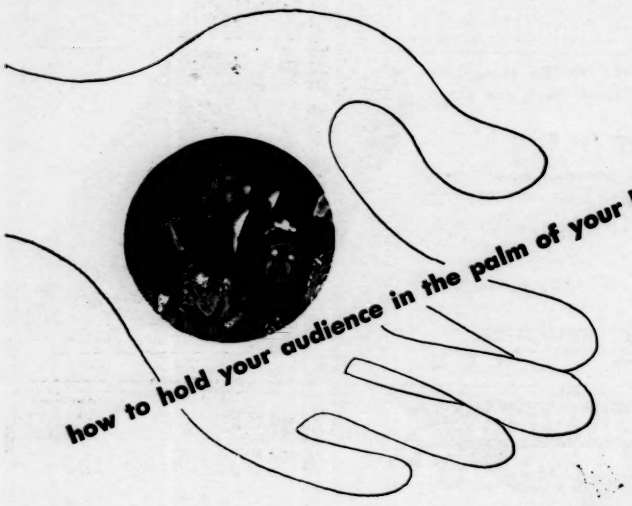

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Basic tap technique

A New Approach to Baby Work

by Johnny Mattison

George Tapps, at present making numerous TV appearances, doing the choreography for a Broadway show and preparing to appear in another, has currently turned over the tap column he here inaugurated to Johnny Mattison, a well-known tap instructor with particularly interesting ideas about teaching. Mr. Mattison's first article consists of a tap routine which shows a new and improved method of teaching tap to beginners from the age of four up. The dance is composed entirely in quarter notes and is intended to acquaint the beginner with the fundamental pulse of four-four tempo.

This routine excludes steps that require much practice and facility in execution, and consists of six steps that are well animated and give a semblance of a professional style. Les Brown's recording of "Bizet Has His Day" is recommended for accompaniment. It is also available in sheet music.

First Step

Meas.	Ct.	
1	1—step on L ft.	)—A
	2—tap R ft. out to R (straight-legged pose)	)
	3—clap hands	)
	4—) Repeat (A) on opposite ft.	
2	5—)	
	6—)	
	7—step on flat of L ft. alongside R	
	8—step on flat of R ft.	
3	1—clap hands	
	2—step L ft. X bk. of R	
	3—clap hands	
	4—step on flat of R ft. to R	
4	5—clap hands	
	6—step fwd. to L on flat of L ft.	
	7—toe tap R X bk. of L	
	8—step fwd. to R on flat of R ft.	
5-8	Repeat Meas. 1, 2, 3, 4	

Second Step

9	1—step L ft. to L	
	2—step R ft. X bk. of L	
	3—step L ft. to L	
	4—step R ft. X bk of L.	
10	5—step L ft. to L	
	6—step R ft. well-out to R	
	7—step on L ft.	
	8—step on flat of R ft. X frt. of L	
11	1—toe tap L ft. X bk. of R	)—B

2—step fwd. on flat of L ft.)
3, 4—clap hands twice)
12 5—) Repeat (B) on opposite ft.
6—)
7, 8—)
13-16 Repeat Meas. 9, 10, 11, 12

Third Step

Meas. Ct.
17 1—step on flat of L ft. X frt.) of R)....C
2—toe tap R ft. X bk. of L)
3—step on R ft. to R)
18 4, 5, 6—Repeat (C)
19 7, 8, 1—Repeat (C)
2—kick L leg X frt. of R
3—step L ft. bk. in place
4—kick R leg X frt. of L
20 5—step R ft. bk. in place
6—toe tap L ft. X bk. of R
7—step fwd. on flat of L ft.
8—step on flat of R ft.
21-24 Repeat Meas. 17, 18, 19, 20

Fourth Step

25 1—step to L on L ft.)....D
2—drop on L heel)
3—step R ft. X bk. of L)
4—) Repeat (D)
26 5—)
6—)
7—step to L on flat of L ft.
8—step on flat of R ft. alongside L
27 1—tap the bk. edge of L heel fwd.
2—step on L ft.
3—tap bk. edge of R heel fwd.
4—step on R ft.
28 5—toe tap L ft. X bk. of R
6—step fwd. on flat of L ft.
7—toe tap R ft. X bk. of L
8—step fwd. on flat of R ft.
29-32 Repeat Meas. 25, 26, 27, 28

Fifth Step

Meas. Ct.
33 1—step L ft. X bk. of R
2—step to R on flat of R ft.
3—step L ft. X bk. of R
4—step to R on flat of R ft.
34 5—kick L leg fwd. to L
6—step L ft. X bk. of R
7—step to R on flat of R ft.
8—kick L leg fwd. to L
35-40 Repeat Meas. 33, 34 three times more

Sixth Step

Face stage left for exit.
41 1—step fwd. on flat of L ft.
2—step fwd. on flat of R ft.
3—step fwd. on flat of L ft.
4—toe tap bkwd. with R ft.
42-48 Repeat Meas. 41 alternately for remaining seven measures; add a *two* or *four bar tag* if necessary.

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Karen Conrad

(*continued from page* 33)

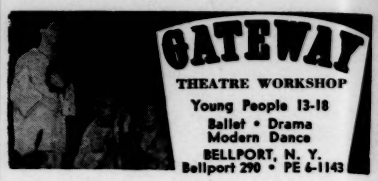
clean but the entrance and adagio are more elegant, restrained and mature. Her comic sense, remembered from "Gala Performance" and "Voices of Spring", now shows to great advantage in "American in Paris" and "Dangerous Dan McGrew".

Karen Conrad has not danced in New York in ten years yet she does not seem to be forgotten. Certainly in "Les Sylphides" and "Bluebird" she set a standard of performance that is hard to beat. Robert Coleman said of the Sadler's Wells "Sleeping Beauty" debut, "Moira Shearer and Alexis Rassine are not, to my mind, the equals of Karen Conrad and Ian Gibson in 'Bluebird'".

Every dancer in the Mazurka part of "Sylphides" certainly uses all the elevation in her power. When the touring Ballet Theatre was performing in Atlanta recently one of the dancers in the company went backstage and exclaimed to the ballerina in the Mazurka part, "Guess who's out front? Karen Conrad! So, for heaven's sake, make with the leaps!"

The Senior Company of the Atlanta Dance Theatre in a scene from "Dangerous Dan McGrew".

Members of the Dance Theatre's Junior Company are selected through competitive auditions of Atlanta's ballet school students. Phyllis Kritzler, Sandra Jones and Everett Tourtelotte appear here in "Midsummer Night's Dream".



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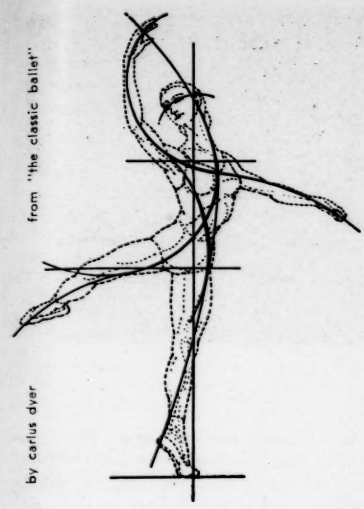

The Graded System

By Carolyn Parks

(to continue in future issues)

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Classes 1-10:

Barre:

Echappé relevé. (The sliding from fifth to 2nd is important, as is the pulling straight of the knees.)

Centre:

3rd and 4th positions of the arms.

Port de Bras. (A set combination of port de bras should now be taught, such as the Cecchetti 1st-4th.)

Combine Grade I steps. (Until now the pupil has done only single steps. Now simple combinations should be taught.)

Now the classic way of using arms should be taught in chainé tours (My reason for not teaching this in the first year is that the student usually lacks co-ordination, and if she can get the feel of the turns she can use her arms, and at this point she should be turning well.)

Classes 11-20:

Barre:

Grand rond de jambe.

Pas de bourré changeé.

Jeté. (I purposely wait until this year to teach jeté, because I do not want the student to confuse it with assemblé.)

Centre:

Pas de bourreé changée.

Jeté.

Classes 21-30:

Barre:

Glissade changé.

Centre:

Glissade changé.

Balancé,

Polka step.

Tour jeté.

Classes 31-40:

Barre:

Battement soutenu

Sisonne fermée.

Centre:

Simple adagio.

Emboité.

Sisonne fermée.

Classes 41-50:

Barre:

Sisonne ouverte.

Centre:

Chassé.

Piqué tours.

Classes 51-60:

Barre:

Battement jeté.

Centre:

Pas de bourrée en avant en arrière.

Pas de bourrére dessous & dessus.

Pas de basque.

Classes 61-70:

Barre:

Entrechat Royale.

Entrechat quatre.

Centre:

Soutenu en tournant.

Classes 71-80:

Review. The 9-year-old child should not be expected to complete Grade II in less than two terms of 40 weeks each. Nor should the 11 year-old take less than two years for Grade III. This does not mean that the teacher should take 20 lessons to teach what is listed for 10 lessons. He should repeat the entire 80 lessons two terms in a row. For this reason it might be advisable that the first term of Grade II be called junior Intermediate B and the second term Junior Intermediate A, and the first term of Grade III be called Intermediate B and the second term Intermediate A.

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• As a dance accompaniment, pianos are limited. They can provide excellent rhythm; they cannot provide a sustained melody. Recordings, on the other hand, supply both melody and rhythm, but they also supply a mechanical atmosphere to a performance.

The only really satisfactory accompaniment to dance is an orchestra. An orchestra, even the smallest, chatters with the excitement of the theatre and sparks a performance to life.

Why, then, are small dance and recital groups commonly served by one (and sometimes two) pianos? The usual explanation is that eternal bugaboo, money: money to pay for the orchestrations and musicians.

This hopeless answer is rather bewildering, coming as it does from individuals who habitually and casually cope with corps of stoney-eyed ballet-mamas. The dancers are paid only in experience and the chance to publicly practice their art. So why should musicians be a problem? Musicians are weird, granted. But in this, at least they are like dancers. Many young musicians (some better than their professional elders) will gladly consent to play for a dance program. They may easily be contacted through school and church orchestras, rehearsal groups, and private teachers.

And not many need be asked! A piano, string bass, and violin forms a surprisingly effective orchestra. Just three pieces—and you already have a pianist. A woodwind or an extra violin may help. But four or five pieces is the most you can use without the expense of special orchestrations.

The sour note is this: amid the confusions and hourly crises of rehearsal, the musicians —naturally—are more or less ignored. They expect this. They are resigned. They do not expect this attitude to be maintained outside of rehearsal. Not unreasonably, they object to being treated like poor relations. If they donate their services, the least you can do is be appreciative. Make them feel a part of the group. Let them share in the credits and the party (if any) after the performance. Don't merely tell them you're grateful; show them, in every possible way.

Seemingly, a much more serious problem is

Studio Management:

No. 12

The following article is so timely, and so relevant to our current recital-time series, that we include it in the Studio Management *series.*

Toni Holmstock

an Orchestra for your recital!

by Gene Cannady

that of the music itself. The chance that the particular music you are using has been orchestrated for the particular combination of instruments available is a very long shot indeed. Having the music arranged and the parts copied is out of the question. The violin part alone of an evening's music will run about a hundred pages. Where, then, is the music to come from?

Quaintly enough, from the piano arrangement your rehearsal pianist uses. If your funds are non-existent and your musicians have good eyesight, they can even use the same copy.

A piano arrangement combines all the musical elements: the melody, the rhythmic accompaniment (including the harmony), and the bass part which is important both rhythmically and harmonically. Orchestration, essentially, is the process of dividing these elements among the various sections of the orchestra.

The same process, simplified, provides the music for our small orchestra. The "orchestrating" is done during rehearsal. Each phrase is considered and its elements assigned to the various instruments. For example, the melody may be given to the violin, the bass part (perhaps simplified) to the string bass, and the piano plays what's left. The music is not copied on to separate parts. Colored pencils (a different color for each instrument) are used to mark the various cues directly onto the piano score.

The piano is the nucleus, the foundation on which to rely if all else fails. It will have three functions: to supply those elements missing in the other instruments, to take an occasional solo for the sake of contrast, and to perform those passages that are purely pianistic and not adaptable to the full strength of the orchestra (i.e., the other two). The piano should always double the bass part. It should never double the melody. The rule-proving exceptions are light, staccato melodies—where the piano may double in another octave—and unison passages where everyone plays the melody.

Second in instrumental importance, oddly, is the string bass. Its steady, uncompromising *thump-thump* is a godsend to excited dancers in no condition to listen carefully for subtleties of rhythm. Also, though not generally recognized—the bass is the essence of theatre music. Fifty pieces without a bass form only an ensemble; three pieces with a bass is an orchestra.

The third piece should be a violin. It is the most versatile of the melody instruments. It can supply accompaniments of various types when some other instrument has the melody. (But these accompaniments must be interesting in themselves. It is a curious fact that when a violin and piano play together everyone listens to the violin even though the piano may be sounding the melody).

If a second violin is present, let it play with *oom-pahs* or some other harmless accompaniment. If it must play the melody, let it play an octave below the first violin. *Don't let two violins play the melody in unison. They sound terrible.*

A better addition than another violin is a woodwind, preferably a clarinet. Before you add the clarinet make sure he can transpose at sight. For a long, complicated reason, clarinet music is never written in the key it sounds in. If a composer wants a clarinet to play "C", he writes "D" or "Eb". Don't try to understand this. Just ask the clarinet player if he can transpose at sight).

A clarinet is invaluable for contrast. Its main duty is to carry the melody from time to time and thus give the violin—and the audience—a rest. It is also useful for any counter-melodies that may be present in the score, and for accompanying figures.

To recap, an orchestra—even a small one—is preferable to a piano. Musicians for this orchestra may be acquired by the peculiar method of asking them to play. The music is the same music (in technicolor) used by your pianist.

Does this sound too simple? Try it. Invite three musicians to your house some afternoon. Soothe them and obtain their confidence with weak tea (no lemon). Shove some music up before them and then sit back and listen. You may be surprised.

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Season in Review

(*continued from page* 16)

Mr. Rubin devised a taut, nicely disciplined structure that showed a solid respect for the stylistic demands of the original material.

Jo Anne Melsher was appealing as the passionate youngest daughter. George Robert Lewis contributed the fussy costumes.

Shirley Broughton's group work, "Praises for Hummingbirds and Hawks", teemed with vitality. It curved and darted; plunged and balanced; and exhibited a dynamic sweep that was unfortunately marred by insecure dancing. Eileen Holding designed the severe costumes. And Lou Harrison contributed a bright score that was a bit too oriental for the forthright muscularity of the dance.

Irving Burton's "Johnny Got His Gun" (with a sturdy score by Marga Richter and simple but suitable costumes by Marie Menken) was a noble failure. In its outcry against war (by a soldier who is reduced to a "basket" case) it was by turns clumsy, monotonous, and totally devoid of a sense of theatre. Yet there were moments of real plastic beauty in the group section for seven men. And through it all there ran a strain of deep but inarticulate passion.

Mr. Burton's own portrayal of the maimed Johnny lacked the objectivity needed to make it stand as a clear character delineation. He had not yet pared away the personal emotional irrelevancies that may help motivate a dance but should not remain after it has been completed.

James Waring's "The Prisoners" (Rudy Crosswell) was a strange, pathetic evocation of life in an insane asylum. The seven characters — all fancifully attired (by George Robert Lewis) — expressed their fragmented feelings in a sort of "hypnotized pantomime". It created an atmosphere, but was virtually inarticulate on any other level. Dorothea Douglas, Ernesto Gonzalez, Frank Lemmon, Richard Morse, Paul Pena, Marianne Schneider, and Doris Thurston all performed with solemn devotion.

David Vaughan's "The Youngest Brother" (Paul Turok) made one shudder with embarrassment. Based upon the tale of the prin-

cess who wouldn't smile, it wandered stylelessly through movement that was neither playful nor poetic — when it should have been both.

Not once throughout the entire dance — not in the solos for the three princes — not in the court dances — not in the love duet — could one find any vestige of invention or an awareness that dancing is more than just a means of self-exhibition. George Robert Lewis' costumes were as pretentious as the dance they clothed.

A chamber orchestra was conducted by Jack Birnbaum, a highly vocal young man whose exhortations to the players called forth sh-sh-ing sounds from the audience.

Florita Raup and Company
February 1, 1953
Hunter Playhouse

Florita Raup has evidently seen a great deal of modern dance. She knows that it gives outer voice to inner feeling — that it can be both abstract and dramatic. But too often her dances had the outer voice without the inner conviction. And so her gestures, like the grief-crossed hands in "Requiem" (Francis Poulenc), or a hand brought around the back of the head to rest on the opposite cheek; or the attitudinization of sorrow in "Casualty" (Malcolm Waldron), were curiously empty.

Some of her works, notably the ritualistic duet called "Song of the Planters" (Villa-Lobos), which Miss Raup performed with Jack Monts, and the study of a lonely child called "Christina's World" (Malcolm Waldron), were nicely designed and showed traces of movement invention. And all of the dances, both solo and group, were obviously the result of hard and patient work. But in the cruel world of the proscenium, hard work is never a substitute for theatre magic. And this Miss Raup did not achieve.

As a performer, Miss Raup was far more convincing in Dale Edward Fern's version of Lorca's "The House of Bernarda Alba", which occupied the second half of the program.

Stanislavsky made his actors dance. Fokine made his dancers act. Dale Edward Fern is trying to produce a new breed — the dancer-actor — to illumine his own interesting concept of choreographed stage movement. He has done two works in this vein — the "Mourning Becomes Electra" of last season and the new "House of Bernarda Alba". The latter work is closer to a real theatrical concept because it uses words to help further the dramatic continuity. And it makes colorful use of off-stage sound effects to simulate events that are not described on stage.

Mr. Fern's movement style might be called "formalized realism". The gestures are realistic, but they are woven into rhythmic patterns that mount in intensity or suddenly break off into other movements. And so, instead of being merely narrative, they accurately measure inner states, and they relate the

(*continued on page* 62)

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Season in Review

(continued from page 61)

characters to each other much more closely than is possible in conventional spoken theatre.

We found considerable richness of idea in Mr. Fern's depiction of the Lorca story of five frustrated girls dominated by their autocratic mother. There was keen psychological insight in the opening scene when the girls knelt to pray for their dead father, and each in turn fell prosprate as the mother stalked among them pounding her cane on the floor. There were fine theatre and good taste in the feline fight between two of the sisters. And there were glints of excitement in the girls' fanning themselves simultaneously — or pacing the floor in varying rhythms — or sewing in unison and gradually disintegrating into nervous gestures with their hands mounting jerkily to their faces.

If Mr. Fern can make such valid theatre with relatively untrained dancers (Mary Crosby, Hellen Darion, Barbara Horgan, Jere Stevens, and Barbara Turley), what would he not accomplish with hand-picked performers in a Broadway production? Let's hope he soon gets the chance. He has something to offer.

And so do costume designer, Ronald McNamer and set designer, Thomas Matthews. We especially appreciated their attention to detail — like the elegant shaped heels on the girls' black pumps — and the differently sized candles that lined the center-stage lectern.

Lida Martinoli
February 1, 1953
Carnegie Hall

The best that can be said for Lida Martinoli is that she seemed to enjoy herself. The best that can be said for her partner, Eugenio Slavin, is that he tried to. And as for the pianists, Fanny and Sara Martinoli, they patiently made everything sound like Sousa.

The concert was an eclectic assortment of thrashings-about to such well worn gems as the "Meditation" from "Thais", and Rachmaninoff "Prelude in C# Minor", and the "Carnival in Venice". It was the worst kind of frantic exhibitionism punctuated with a smattering of ballet technique. Typical items were a "Duncan" dance with scarves flying; a gypsy sortie with playing cards tossed about; and a meant-to-be-serious pas de deux that looked like something Fanny Brice might have dreamed up for Mata and Hari.

Another Martinoli composed some ditties for the pianists. Still another Martinoli was responsible for the sequin-laden costumes. And the obliging person who took a flash photograph every time Lida Martinoli froze into a pose downstage right could have been nobody but a Martinoli.

The Merry-Go-Rounders
February 5, 1953

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Reviewed by Lydia Joel

The enthusiasm of the children in the audience was the most valid proof of the success of the first program of the Merry-Go-Rounders. This professional adult group, directed by Bonnie Bird and with Doris Humphrey as artistic director, aims at bringing the highest standard of dancing to children, at their level. In their first program the new company hit very close to the bull's eye.

Charmingly costumed, and presented with careful attention to detail, the program began and ended with a merry-go-round of dancers whose "magic" ran down at times unless fortified by the applause of the audience. The persuasive energy of Ringmaster James Paul and the thoroughly charming dialogue and personality of Magic Mechanic Bernice Mendelsohn established the quality of fantasy which threaded the program. And yet one wonders if still more could not be done.

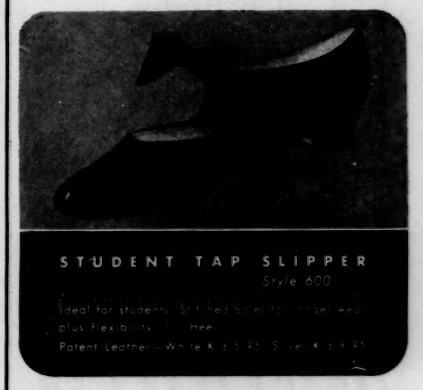
Between the interludes of gay introduction to each section of the program three ballets were presented — "The Donkey", choreographed by Alwin Nikolais (also in the repertoire of the Henry St. Settlement Group), Eva Desca's "The Goops", and a very handsome presentation of Israeli folk dances called "Holiday in Israel" by Fred Berk. Except for the last dance, however, which had no story line but which the children loved without reserve, these first ballets depended a little too much on words and yet, paradoxically, were not sufficiently literal. "The Goops", a delicious presentation of naughty children, identifiable to each youngster when they were introduced in words, became less clear in movement despite the fine performances. "The Donkey", (which tells of a farmer and son who lost their donkey as they were taking him to market because they heeded the advice of everyone they met) also seemed at its best in the spoken word.

In the imaginative continuity, too, one felt that the children could be taxed just a little more. The numerous participation games that were enthusiastically responded to were passed over a bit lightly, so that the children did not have the pleasure of doing the gestures and movements a sufficient amount of time to really "feel" them before they were led on to something else — as, for instance, when the audience was imitating the hand gestures of Bernice Mendelsohn while she told a brief story in Hindu mudras.

Yet, whatever instances of omission were on the opening program, those of commission were thoroughly commendable. The company, which danced throughout with much spirit, enchanting and edifying the youthful audience, consisted of: Patricia Cooper, Jeff Duncan, Sally Fitzpatrick, Florence Peters, Barbara Shivitz, Roberta Singer, Rima Sokoloff, Manon Sourian, Gloria Spivak and Elizabeth Ray. Musical Director Bernice Rainer was very helpful at the piano. Attractive sets and lighting were by Paul Trautvetter.

(*continued on page* 64)

there is *One* that stands out



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Season in Review

(*continued from page* 63)

Nina Fonaroff and Company
February 14, 1953
92nd Street "Y"

Nina Fonaroff is a forceful, imaginative choreographer with a fine knowledge of her craft. And she should be producing works of great artistic and human persuasion. But she allows herself to become hamstrung by themes of "idée fixe" proportions.

For example, Miss Fonaroff's new group work, "Requiem", extended the nihilistic theme stated last season in her "Lazarus" — that of man's inability to communicate with his fellow-men. And in both works the idea was developed in terms of a person returning from the dead.

In "Requiem", a drowned lover's soul returned to his beloved, who waited by the sea. After the reunion, he drew her into the sea with him. The sea was represented by a motley group of seven dancers who held hands and strained away from each other — who scrambled upon each other like wrestlers in slow motion — who curved and crouched and twisted in a mood of sullen turbulence.

During the early portions of "Requiem", while the sea writhed and tangled, Miss Fonaroff, as the waiting girl, crouched stonelike on an elevated portion of the stage. Finally she began to stir in a numb, turned-in fashion curiously reminiscent of her role in "Mr. Puppet". She then subsided into inertia, and the lover (Jack Moore) loomed toward the shore. When the two people met, there was no sense of recognition, no mounting drama. Instead, she curled lamblike about his feet and waited to be dragged into the sea.

The entire work had a strangely inarticulate tension, as though it were being performed in some viscous world visible to the audience through a glass wall. It never broke free and danced. It merely struggled. It had the inexorableness of "Lazarus" without its richness of detail and sense of tableau.

"Lazarus" formed the second half of the program. Seeing it again, we found ourself particularly interested in the contrasting roles of Lazarus and the Roman Emperor. There was deep conviction and humility in Bertram Ross's conception of the leading part — and a difficult one it is. For it relies very little on actual movement and a great deal on stillness. Mr. Aul, on the other hand, danced like one possessed. But one felt that the difficult falls and extensions and thunderbolt gestures were done for their technical beauty, rather than for their dramatic meaning.

Miss Fonaroff took over the role of Lazarus' sister, Mary, and it was a pleasure to see her in a lyric portrayal. For she is an appealing and innately elegant performer who dances far too infrequently.

John Stewart McLennan's heavily insistent scores for the two works seemed to parallel Miss Fonaroff's own lack of faith in dance as a life force.

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Harald Kreutzberg
February 21, 1953
Central High School of Needle Trades

It usually takes an artist of great depth and emotional range to hold an audience for an entire program of solos. But Harald Kreutzberg is not deep, and his work is not even really of these times either in style or subject matter. Yet he is so adept at the creation of atmosphere that one's interest never flags.

No matter what Mr. Kreutzberg does, whether he emphasizes dancing or mime, a tantalizing sense of another time, another place, another world is established — with ostensibly the simplest of means. For example, his "Winter, The Angel of Silence" consisted of a long black robe and cape, a few gentle inclinations of the head, and delicate openings and turnings of his eloquent hands. Yet with these few elements, he created a poignant image of "Death, the Comforter" — the kind of image one sometimes finds on European memorials for World War I.

In the second of his "Two Japanese Short-Poems", Kreutzberg evoked an atmosphere of nostalgia and desolation merely by flicking and dropping a fan and whispering a few words. And in "Divertimento" he conjured up a Comedia dell'Arte play complete with Harlequin, Columbine, and the Captain — all brought to life through readjustments of an imaginative piece of headgear and through donning what started out to be a players' booth and ended as a ballet skirt.

At best, Kreutzberg is lightly nostalgic, lightly macabre, lightly tragic, or lightly humorous. But so far-reaching is the magic of atmosphere that the impression of his works lingers longer than the efforts of some of our more soul-searching artists.

Mr. Kreutzberg was, as usual, accompanied by the sympathetic Friedrich Wilckens, who also composed the scores for several dances.

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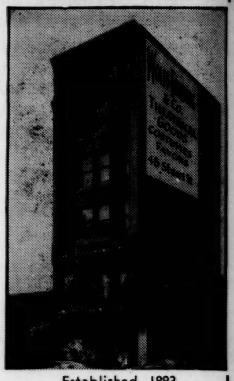

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walter e. owen

At the champagne party which concluded the festivities of the New Dance Group Presentations, guests and performers toasted each other happily. In one corner, left to right: Helen Tamiris, Charles Weidman, J. Walter Chrysler, Jr., Mary Anthony and Daniel Nagrin.

serge lido

Harald Kreutzberg, now on tour after a series of New York performances, is seen above backstage at a Berlin theatre conversing with DANCE Magazine's Paris correspondent, Saul Colin.

. . . of People and Places

baron

The new production of Sadler's Wells "Le Lac des Cygnes", scheduled to be included in the company's fall appearances in the country, includes new costumes, decor and changes in choreography. Right, the Czardas, Act III.

Tom Parsons, Sec.-Treas. of DEA for 20 years, recently resigned in order to devote his time to a full ballroom teaching schedule.

DEA was organized in October 1933 and at the second meeting Parsons was made Sec.-Treas., doubling in '34 & '35 as President.

Among Mr. Parsons activities in addition to DEA have been teaching the blind at the Lighthouse for 3 seasons, broadcasting a radio dance class on WOR for 7 years, authoring 3 books on ballroom and recreational dance, ballroom editor of American Dancer '34 & '35, and being the first dance teacher to appear on television when he demonstrated on a table top for WABC TV in 1931. He now teaches over 1,000 pupils in churches, schools, and "Y"s on Long Island and is Director of Social Dance at the Central Queens YMCA.

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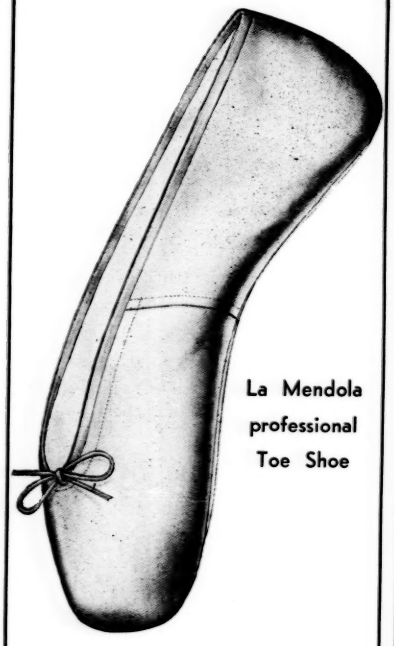

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Hollywood Commentary . . .

by Ted Hook

Dance Theatre

This is proving to be the most outstanding season in dance history for L.A. balletomanes. Choreographers, teachers, students and all lovers of dance are having a feast of rich delights. And the public, clamoring to the theatres and concert halls in search of dance entertainment, is responsible for the SRO sign being out at almost every performance.

Within the past month at the Philharmonic, **Ballet Theatre,** had its most successful reception here so far . . . **Sujata & Asoka** presented dances from India and Tibet . . . Thanks to Mary Bran we saw **Jose Limon** & Co., **Carmelita Maracci,** and the **Slavenska-Franklin Co.,** and **Danilova.**

Lester Horton's "Choreo '53" was especially memorable for "The Beloved", danced by **Lelia Goldini** and **Norman Cornick.** The premiere of "Dedications in Out Time" featured **Misaye Kawasumi** in the "memorial to Hiroshima" sequence and **Carmen de Lavallade** and **Jack Dodds** in "to Jose Clemente Orozco" . . .

Impresario Irwin Parnes brings the 6th Annual Folk Dance Festival to town with **Reginald** and **Gladys Laubin** doing a concert featuring dances and chants of the American Indians on the 19th. On May 3rd **Janet Collins** & Co.

Motion Pictures in Production

Columbia Pictures: **Lee Scott** rehearsing **Rita Hayworth** in her dances for "Miss Sadie Thompson", technicolor musical version of "Rain" . . . **John Angelo** signed as leading dancer in Sam Katzman's "Prisoner of Casbah".

Metro-Goldwyn-Mayer: The team of **Gene Kelly,** Vincente Minelli and Arthur Freed (American in Paris) reunite for "Brigadoon" in Technicolor, 3-D . . . **Hermes Pan** rehearsing **Ann Miller** and **Tommy Rall** (previously with Ballet Theatre and B'way musicals) in "Kiss Me Kate" . . .

Paramount: **Nick Castle** to stage dances for "Red Garters", 3-D Technicolor musical . . . **Ram Gopal** signed to choreograph for "Elephant Walk". He has temporarily left his London school and recently arrived in Ceylon, where the film is now before the cameras with native dancers and **Mylee Haulani** of Hollywood.

20th Century Fox: **Helen Wood** (featured on B'way in "Seventeen" and "Pal Joey") was such a success in Metro's "Give a Girl a Break" that Fox signed her at once for "No Business Like Show Business" . . . Lloyd Douglas' "The Robe" has been in the preparation stages for more than 10 years. That plus a 5 million dollar budget are part of what makes this 3-D extravaganza of special interest. Fox announces the engagement of **Steve Papich** in his first choreographic chore for "The Robe". Universal-International Dance director **Kenny Williams** assigned **Sylvia Lewis** as his new assistant. They have just completed a short featuring the **Blackburn Twins** and are currently working on "The International Hop" for a forthcoming untitled musical . . .

Warner Brothers: **Winona Smith,** a LeRoy Prinz "find" proves outstanding in the musical "She's Back on Broadway".

Television

Marjorie Jean choreographs for little **Sharon Baird** on the Dennis Day Show . . . An exciting trio called The Martins (**Rudy del Campo, Helen Silvers** and **Wade Miller**) signed for 13 weeks with "Stars On Stage" . . . **Hal Belfer** did the Can-Can choreography on the Ritz Bros. Colgate Comedy Hour . . . **Marika Aba,** Hungarian-born dancer who was discovered by Sam Zimbalist, guested on the "Gypsy Hour". She is preparing her own TV show.

Nite Club Circuit

Marge and **Gower Champion** are set for an international tour starting April 12 at the Flamingo Hotel, Las Vegas, followed by the Riviera in N.Y., May 17; the London Palladium at Coronation time, then Monte Carlo, Cannes, Deauville and Biarritz . . . **Donn Arden,** choreographer for Wilbur Clark's Desert Inn, Las Vegas, visits Europe in seach of new talent . . . **Louis da Pron** choreographs for **Peggy Lee** at the Cocoanut Grove in the Ambassador Hotel in L.A. . . . **Marjorie Jean** of the Nick Castle studios places three students in featured spots at Las Vegas: **Roy Fitzell,** The Sands; **Joy Healy,** The Last Frontier: **Bill Damian,** El Rancho Vegas.

Tid-Bits

Producer Edwin Lester announces "Carousel", "The Great Waltz" and a musical version of "Kismet" for the Civic Light Opera series, with the possibility of "Wish You Were Here" if there is a theatre suitable for swimming pool installation . . . **Aida Broadbent** to choreograph summer season of the Vancouver Light Opera in Canada, **Barbara Bailey** to assist and appear as premiere danseuse . . . Queenie Smith, local Theatre Guild representative, is auditioning singers and dancers for the St. Louis Municipal Opera.

(*continued from page 4*)

Montgomery. Paid dance apprenticeships will be accepted. For information: Dr. Ross D. Smith, Purdue Univ., Lafayette, Indiana.

Pittsburgh's **International Repertory Ballet Co.** will launch its first tour on April 17th in Wheeling, W. Va., dancing "Red Shoes". The company plans to visit 26 cities in 10 states. **Francis Mayville,** Managing Director, says a European tour may follow.

Religious Drama . . .

"The Drama of the Mass", a modern dance performance expressing the meaning of the sung and read prayers of a Catholic High Mass, was given in December at the Wichita University auditorium. Presented with approval of the bishop of the Wichita Catholic diocese, the drama was produced and directed by **Mary Grice** and choreographed by **Mildred Meier,** director of the Wichita Dance Guild. The performing group, called the "Franciscan Players", are planning similar dramatizations of the Rosary and the narration on the Meditations of Christ's Life.

Concerning Cecchetti Council . . .

The Cecchetti Council of America will hold its second Refresher Course at the Tuller Hotel, Detroit, on April 12th, for members, non-members and the Junior Branch. Teachers will include: **Enid Ricardeau, Gertrude Jory, Theodore Smith, Chula Morrow, Jack Bickle, Phyllis Thorne** and **Virgiline Simmons.** Pres. **Sylvia Hamer** will conduct a meeting after the day's classes. Members throughout the country, including the new General Board Members are expected to attend.

Daughter of Michigan's Gov. Williams, Nancy, age 9, recently passed an examination in the Cecchetti method of ballet dancing in Feb., conducted by Sylvia Hamer, Nancy Williams' teacher is **Virgiline Simmons,** 2nd V.P. of the Council.

Teachers and performers . . .

Thomas Armour, Artistic Director of the Ballet Guild of Greater Miami, choreographed dances for "La Traviata", performed in Miami, Miami Beach and Fort Lauderdale last month. A concert of the Ballet Guild on Mar. 21st, included 2 original ballets by Thomas Armour. . .

Stanley Herbertt, former soloist with Ballet Theatre presented his group, "Dance Concertante", on Feb. 26th at the YMHA in St. Louis, Mo. All choreography was by Herbertt, including a full-length ballet called "Lilith".

In Portland, Maine on April 17th, **The Three Arts Studio** will present its 3rd music-ballet concert. The program will be shared by the teen-age corps de ballet and young musicians on the Student Philharmonic. The ballet portion of the program will include excerpts from "Coppelia", "Red Poppy" and "Nutcracker Suite".

A unique idea . . .

Georges Milenoff is the author of an idea which seems to bring advantages to everyone connected with it. As a professional, Russian-trained dancer, a ballet master, and now a teacher in the Great Miami area in Florida it is to his interest to have many people know and care about ballet. He has, therefore, through the Milenoff Concert Association Inc., arranged to bring numerous top-level performers to appear in the Dade County Auditorium. The most recent of these, Feb. 23 and 24, was a trio composed of Andre Eglevsky, Melissa Hayden and Patricia Wilde. Jose Limon & Co., Jose Greco & Co. and the Slavenska-Franklin ballet are scheduled for next year. Beyond the fees of performance, proceeds go to ballet scholarships for deserving pupils. Three were made possible by the trio's appearance in Feb. . . . besides which, Mr. Milenoff has built a very handsome 2000 seat open air theatre in Coral Gables, where his concert group is presented regularly. Now he announces that from June through August any professional ballet dancer who wishes to try out a new work is welcome, to be paid on a percentage basis.

Ballroom Initiative . . .

The **Nebraska Ballroom Operators** held a meeting on Feb. 22 to which instructors from the states of Kansas, Iowa, South Dakota and Nebraska were invited. Numerous suggestions were made to help stimulate interest in ballroom dance classes. Operators announced a series of dance contests with finals to be held on Sept. 6 and 7 at Peony Park, Omaha, where the meeting was held. Prizes will be awarded for the Waltz, Viennese Waltz, Foxtrot, Polka, Swing, Rhumba and Tango. A grand prize will be awarded for excellent all-over performance.

In the schools . . .

Smith College Department of Theatre premiered an original dance-drama "Daughter of Jorio", on Mar. 18. Based on the Italian folk tragedy by Gabriele D'Annunzio, the dance-drama was adapted and choreographed by **Edith Burnett,** Assoc. Professor of Dance at Smith, and performed by members of the Theatre Dance dept. . . . A Dance Workshop program presented at **Bard College,** Mar. 19 & 20 consisted of 5 original dances choreographed by students . . . At Sweet Briar College, **Sita Poovaiah** (here from India on a Fulbright Scholarship), and **Elizabeth Spies** will present a joint concert entitled "Dances of East and West".

Attention . . .

DANCE Magazine would like to contact the daughter of **Sonia Serova.** We believe she is living in New Jersey, but we don't know where, and would appreciate hearing from anyone who does.

Ballet Notes from Denver . . .

Pupils of the schools of both **Lillian Cushing** and of **Leo Kersley** have been seen this winter in performances with the Denver Symphony Orchestra, conducted by Saul Caston. Miss Cushing's charming program, tastefully costumed and presented, included a number of dances produced by her for the operas at Central City during past years, as well as the pas de deux and Snowflake dances from "Casse Noisette" . . . At a later date Mr. Kersley offered Act II of "Coppelia", "Halloween", danced to Debussy's "Fetes" and the Bacchanale from "Samson and Delilah". He was extremely well served by the orchestra as well as by his leading dancers . . . On Jan. 29th **Jane Kettering** presented her pupils in Boulder, offering a very interesting original ballet, "The Spiral Journey", with a specially composed score by Brendan Robinson . . . The **Fisher Ballet,** a young group formed around three sisters, continues its pioneer work.

Janet Sinclair

News from Australia . . .

The Arts Council of Australia plans a new production of **"Corroboree",** the ballet based on dances of the Australian aborigines, using sets and costumes already presented but with new choreography. It is to be prepared to be shown on the occasion of Queen Elizabeth's visit here in 1954.

Lisa Czobel, formerly with Jooss, and **Alexander Von Swaine** leave Greece the end of May for a tour of Indonesia, Japan, Hong Kong and India. We are also hoping to see them . . . English ballerina **Sally Gilmour,** last seen here with the Ballet Rambert, has returned to stay . . . The National Ballet is now giving a season in Sydney under **Valerine Tweed,** its first since **Walter Gore** and **Paul Hinton** returned to England.

The 1953 season in Melbourne opened with four concerts at the huge town hall (3,000 seats) which included ethnic dances by **Beth Dean** and works of the Ballet Guild. **Laurel Martyn,** director of the Guild appeared in excerpts from "Giselle" and presented her own work "Sonata". "The Sentimental Bloke", a production first presented last year, remains very popular. It is a truly Australian work, based on a book of verse, which succeeds very well in presenting the touching naivete and general amazement at the intricacies of life and "wimmen" of The Bloke.

Beth Dean

London Datelines . . .

March, in the London dance world, came in like a lamb, quietly and happily with a new ballet by **John Cranko** at Covent Garden. "The Shadow" is Cranko's most complete creation since "Pineapple Poll"; a hauntingly beautiful little ballet about a young man with a Romantic Love. The

Youth is continually fronted with the obvious sensual charms of a Young Girl with three lovers and whenever the Romantic Love seems within his grasp a Shadow (represented by a tall black figure in plumed helmet and velvet cloak) comes between them. So far this may sound like every romantic ballet since "La Sylphide". The difference comes at the end when the Youth takes courage and attacks the Shadow: it collapses into nothingness at his feet and permits the attainment of the Romantic Love. The Young Girl admits defeat and returns to her three lovers. It is difficult to convey the strong personal flavour of this ballet. John Piper has designed a simple pastoral setting with just a hint of romantic ruins and the costumes for all the happy young people are in clear colours of green, pink and tangerine. The choice of music is amazingly apt; Dohnany's Suite in F provides almost perfect expression of the different moods and allows for great variety in the choreography. One has the satisfying sensation that this time Cranko knew precisely what he wanted to say and went to work and said it. He is enormously helped by **Svetlana Beriosova** in the chief role — a wraith, yet a desirable one — by **Philip Chatfield** as the Youth and **Bryan Ashbridge** as the Shadow. The role of the Young Girl was designed for **Nadia Nerina** who injured an ankle a week before the premiere. **Rosemary Lindsay** learned the athletic and difficult part in a day and danced admirably, although she is not really the right kind of dancer for the role. Coming after the confusion of Cranko's "Reflection" and the inanities of his "Bonne-Bouche", "The Shadow" took the winds of March with beauty and is a valuable addition to the Sadler's Wells repertory.

Although she was not expected back into Sadler's Wells until Coronation Time, **Margot Fonteyn**, after a battle with diphtheria, was set to dance at Covent Garden on March 18.

Moira Shearer, appearing as guest artist, danced an excellent Giselle on Friday, 13th February, and **Violetta Elvin**, back from La Scala, Milan, had her triumph in "Le Lac des Cygnes" on March 11th. **Alicia Markova** returns to the company as guest artist on March 16th in "Giselle", with **Michael Somes**. Add to this galaxy **Beryl Grey**, who has been dancing magnificently, the young Nerina and Beriosova and it will be seen that this winter the emphasis in London has been on ballerinas!

Ballet Workshop gave its first program of the year on March 15th, presenting a revival by **Frederick Ashton** of his early "Mephisto Valse" (1934) as a tribute to its designer, the late **Sophie Fedorovitch**.

At the annual luncheon of the Critics' Circle at the Park Lane Hotel on March 6th, **Marie Rambert** responded to the toast for the Ballet.

Sadler's Wells have announced a Coronation Ballet — a divertissement in four sections dealing with the reigns of Elizabeth I, Queen Anne, Queen Victoria and the present day. Frederick Ashton will do the choreography, Oliver ("Sleeping Beauty") Messel the costumes and scenery, and the music will be by a young composer Malcolm Arnold. All the leading dancers of the company will appear. It will be presented on Coronation Day, June 2, at Covent Garden and throughout the last weeks of the season.

Mary Clarke

From Vienna . . .

The ballet company is the first department to move into the old Vienna Opera House that was bombed out in March 1945. For the last 7 years the dancers have had their training and rehearsal facilities downstairs at the Theater an der Wien. The endangered health of the ensemble resulting from poor sanitary institutions caused the Ministry of Education to urge the hasty completion of ballet studios in the Opera above all. The opening ceremony took place on Feb. 14th with members of the government and press present. A "housewarming" party was given by the ballet company on March 10 for all those connected with the theatre and with the ballet in particular.

Gian Carlo Menotti's "The Medium" was given at the Opera House in Feb. The mute was danced by **Richard Novotny**, husband of the company's youngest soloist **Traude Brexner**.

This year's Viennese Music Festivals are scheduled for June. For the first time a full evening of the State Opera Ballet shows up in the program. Famous sculptor and painter Fritz Wotruba will create the designs for three works at the Viennese Concert Hall: "Pas de Coeur" by Gottfried Einem (composer of the "Rondo of the Golden Calf"), Richard Strauss' "Don Juan" to be given in dance form for the first time, and de Falla's "Il Retablo di San Pedro". Prof. **Erika Hanka** has been invited to produce all three ballets.

Linda Zamponi

Chicago News . . .

Sybil Shearer gave a program in Beloit, Wisconsin on Feb. 17 featuring a new solo suite titled "Six Shadows in Search of a Sun".

Chicagoan **Darrell Notara** has joined the cast of "Call Me Madam" as a principal dancer.

The **Berenice Holmes** Junior Ballet danced three new ballets on March 1. The program consisted of "Les Petits Riens" (Mozart) and "Callirhoe" (Chaminade) with choreography by Miss Holmes and "The Bullfight" with choreography by **Romola James**.

The **John Petri** Ballet danced in Milwaukee on March 1. Among the offerings were the Triumphal Scene from "Aida", a gypsy scene, the "Fledermaus" Overture, a modern number to Gershwin music and the "Bluebird" pas de deux.

Robert DeVoye (ex-Ballet Theatre) teamed with **Betty Lorraine** is featured in the Empire Room's new show in a number with the Abbott Dancers. Also in the show are **John** and **June Belmont** a very interesting ballroom duo whose work has the virtue of a definite style, in this case built on a consciously feline movement on the part of the girl. She literally pounces into some of the lifts while her posing suggests the rubbing close of an affectionate kitten.

Loretto Rozak was choreographer for the dance episodes in the Polish opera "Strasny Dwor" presented March 8 in the Opera House.

The University of Chicago group known as the **Knights of the Ballet** gave three performances of a program of original ballets titled "Arachne", "Zapoteca", "Strange Fruit", "Asteroid", "Ladies on a Trolley" and "Les Glaces".

Harriette Ann Gray and her Company danced at the U. of Chicago on Feb. 14, giving one of the finest programs of the year. Both as a choreographer and a dancer Miss Gray has the expertness and polish that art denotes and requires. She knows what she is doing and so does the audience. And usually it is worth doing and good to see. Miss Gray's use of percussive accompaniment is deeply expressive — decades beyond the drums of early revolts against the tyranny of music. "Grooved", "Ballad of the Little Square" and "Dance Cartoons" are wonderful dances. Her only miss on the program was "Footnote to History", doomed to obscurity by its cosmic subject matter. Miss Gray has a fine group, especially the girls and most particularly lovely **Peggy Lawler**.

The program of ballets presented by **Charles Bockman** in the U. of Chicago's Mandel Hall on Feb. 21 and 22 convinced us further of his great choreographic talent.

Ted Adair, best known for his work on the Milton Berle TV show, is dance director for the revue "Farfel Follies" (sequel to "Borschtcapades") which was made on the West Coast and is heading for Broadway. Most interesting dance is a Chassidic number. The group includes **Mireille Lefevre**, last seen with Roland Petit's Ballets de Paris. Other members of the unusually promising array of Westerners are **Avon Evans, Sylvia Knoepp, Lita Stratton, Nikki Willis, Virginia Saunders** and **Myra Wease**.

Ballet Guild of Chicago will present two programs of new ballets and past successes at the 8th St. Theatre on the evening of May 1st and afternoon of May 3rd.

Ann Barzel

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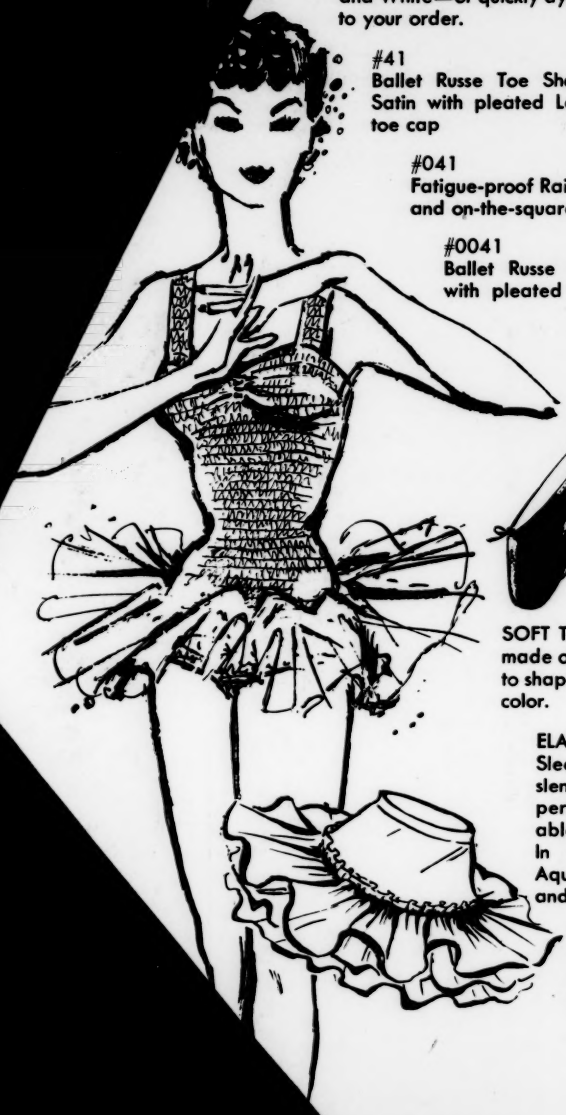

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